10 DECEMBER 1966 2s 6d

london life

WHAT THE BEST-DRESSED GIRLS ARE WEARING FOR CHRISTMAS

Gaze into the strange pale hues of J & B and repeat slowly:

Pure *malt* whiskies are colourless.
J & B Rare is not quite colourless.
It is only pale. Very pale.
It contains *more* of these highland malts.
And it is lighter.
Yet it has a heart of oak, a taste smooth as satin.
Now . . . you are enlightened.
Try it and you will be *aware.*

LONDON LIFE

Editor Ian Howard. **Deputy Editor** David Campbell. **Copy Editor** Roger Baker.
Production Editor Patrick Brangwyn. **Information Editor** David Quinlan.
Fashion Editor Sarah Drummond. **Diary Editor** Jeremy Harrison.

INCORPORATING THE TATLER

Entries for *London Life's* great Hawaii competition have been collected and collated: they just flooded in—everyone in town knows precisely what it means to be cool, which set the judges a problem. The five finalists will be invited to a party at Trader Vic's restaurant in the Hilton, to eat Polynesian food and to meet Jocelyn la Garde who plays Queen Malama in the United Artists film *Hawaii*. The winning couple will be chosen at this celebration and can look forward to their BOAC flight in February to Hawaii where, in perfect tropical clothes by Daks, they will spend a fortnight at the Kahala Hilton. Watch for the winners – London's coolest couple – in *London Life*.

WHAT'S IN LONDON LIFE

With the party season upon us, it's time to start thinking about dressing-up. John Carter's pictures (on the cover and inside) provide some seasonal ideas. Page 28

Nadia Nerina always has something interesting to say, and on the eve of her return to Covent Garden as a guest artist talked pungently of her famous partners. Page 20

Vanessa Redgrave, the darling of the London theatre scene, is pictured by photographer Terry O'Neill in her latest film love scene – in a boat . . . directed by her husband. Page 12

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Lighting-up time

If it's a very good week for cool couples, it's also a very good week for those with a taste for Christmas. The lights are on and the shops are bulging; there are plenty of carol services and seven new films open in the West End, at least three of which are perfect for the school holidays – Cliff Richard's *Finders Keepers*, the colour epic version of *Batman*, and *Thunderbirds are Go*, which is that science fiction puppet show. Great fun.

The theatres' Christmas shows open later, but the pantomime-play at the Westminster Theatre *Give a Dog a Bone* opens on 8 December, and *Ideal Husband* returns to the West End.

New night club

On 12 December Ricky Renee's new night club opens in Covent Garden – Mr Renee providing his female impersonation cabaret alongside such amusing people as Maria Charles. There's the Ocean Wave Ball at the Savoy on the same night and on Tuesday 13 December Cleo Laine sings carols at St Pancras Town Hall, Euston Road.

On 15 December there will be the first of three performances of *Bethlehem Blues* at the Commonwealth Institute Theatre in Kensington High Street. It's a nativity story with music and George Brown (not that one, another) plays Herod. On that day, too, there's the Flying Angel Christmas Fair at Kensington Town Hall.

How to give London Life for Christmas – see page 54

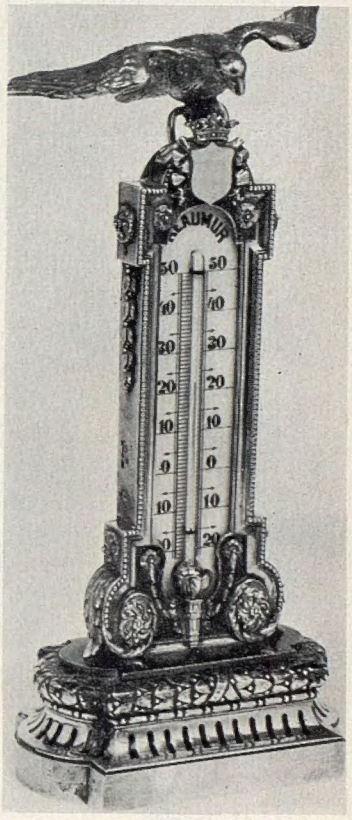
BY APPOINTMENT TO HER LATE MAJESTY QUEEN MARY
BY APPOINTMENT TO HER MAJESTY QUEEN ELIZABETH
BY APPOINTMENT TO H.M. QUEEN ELIZABETH THE QUEEN MOTHER

Wartski

A gold cigarette case by Carl Fabergé

the cover decorated with an embossed pattern and the thumbpiece set with a cabochon sapphire Bearing the initials of the workmaster: Gabriel Niukkanen.

Length: 3½ inches

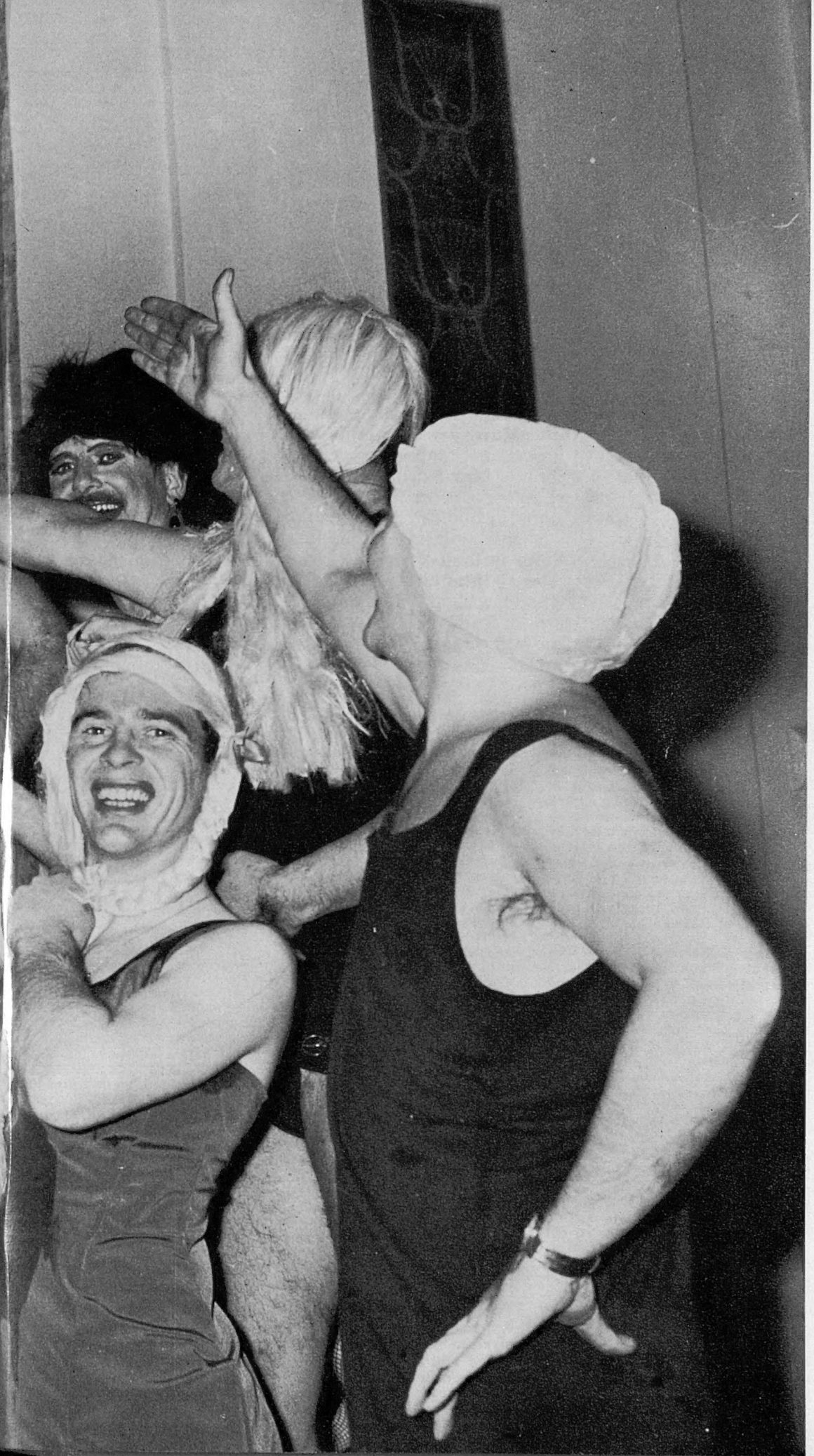


Standing Thermometer by Carl Fabergé

in the Louis XVI taste, in chased and engraved silver decorated with opaque black enamel. Fully signed and bearing the initials of the workmaster: Johan Viktor Aarne

Height 10⅝ inches.

138 REGENT ST LONDON W1
AND AT LLANDUDNO



Graham Hill wins the drag race

Racing drivers are an inventive lot and always ready to respond to a challenge, but this nubile collection had a most unusual challenge thrust upon them. The occasion was the West Essex Motor Club dinner and dance at the Park Lane Hotel, and top motoring personalities attended. They were expecting to be diverted by a lavish cabaret and only at the last moment did they discover that the cabaret was to be . . . themselves. They were taken behind a curtain and asked to put on swim suits, wigs and make-up to participate in a beauty competition, the title being Miss Earth 1966.

The winner was Graham (Dolores) Hill, whose moustache probably added edge to his chances. He posed in triumph on the president's table (the president being the Hon Gerald Lascelles) surrounded by runners up. They were, from the left: Peter Arundel with a Dorothy Lamour hair-do; Nick Brittan whose plaits islanded his ears; Peter Gethin whose Nordic blonde plaits fitted slightly askew; John Trimble peering over the arm of Peter Jopp, and Les Leston in a rather Edwardian swimming costume.

It must not be assumed, of course, that because they are in drag, these boys could be called drag racers; that is a sport different altogether from the serious business of track racing!

INSIDE LONDON LIFE

WITH so much happening of late in the life of Prince Charles, there is increasing speculation in the City about when he will follow other members of the Royal Family and join one of the famous livery companies. The news is that this is unlikely to be happening soon. A Buckingham Palace spokesman says; "I don't expect he will join one until he has finished his education in two or three years' time, and can take part fully. And then it will be for him to decide what he does."

So the 85 Companies will have to wait for a bit longer before they know which of them will be the lucky one – or lucky ones, if he joins more than one. Among the most hopeful companies will no doubt be the Fishmongers', of which Prince Philip is a liveryman, and the Guild of Air Pilots and Navigators, of which Prince Philip is Master this year.

Other companies very much in the running because of their connections with the Royal Family are the Haberdashers', the richest of the City companies, the Clothworkers' the Shipwrights' and the Musicians'.

The British Museum announces that Mr J L Wood has been appointed Keeper in the Department of Printed Books. Mr R S Pine-Coffin has been appointed a Deputy Keeper in the same department.

Actress, stunt girl and journalist Emma Drew has left her job as picture researcher for the BPC magazine series *The History Of The Second World War*, and set up as a photo co-ordination consultant – changing her name as well as her job. Emma, who will use her fluent German and French to help

foreign photographers, is using her real name Katie Drew-Wilkinson, for the sake of the Americans. "I'm expecting a lot of work from them," she says, "and over there Emma is a very poorly regarded name, and of course, the double-barrelled bit sounds much better, too."

Reg Davis-Poynter, managing director of publishers Macgibbon and Kee, who are cornering the market in Russian translations, will have a notable "first" in February. He is publishing a book of Russian science fiction, called *Path Into The Unknown*, over here even before it appears in Russia. Mr Davis-Poynter says of modern Russian authors: "They have broken through the old party-line hack stuff, and there's been a rebirth of Russian literature."

Harry Stiller clinched the Les Leston Trophy for Formula 3 racing cars at Brands Hatch and then threw a champagne party. As other drivers poured champagne over him, he lamented: "What a waste, and I'm paying, too."

Following on the success of Billingsgate Market Art Exhibitions over the past few years, the Market workers have decided to form their own Art Society. Membership will be restricted to people engaged in the fish trade, or directly connected with the Market, and their families.

Jack Taylor, a 37-year-old former East End window cleaner, and now a successful artist, has just finished 20 paintings of events of the life of Rob Roy MacGregor, the Scots outlaw who died in 1743. The pictures were commissioned by Mr Alistair McAlpine, art collector director of Sir Robert McAlpine and Sons.

The fund for the relatives of the three murdered Shepherd's Bush policemen is to be swelled by a unique stamp auction at Harmer's of Bond Street next month. When the firm offered to auction any stamps sent in for the fund, Sir Joseph Simpson, Commissioner of the Metropolitan Police, provided every envelope sent to the appeal. Most of the stamps are of little value, but 138 World Cup – England Winners stamps have been sent in which are changing hands at about four times their face value.

Francesca Roberti, who is Mrs Peter Thorneycroft's daughter and works in Rome for film producer Carlo Ponti, is joining up with interior designer David Luscombe to run a charity night-club night on the Upper Grosvenor Street premises of Leonard the hairdresser on Tuesday, 15 December. The invited guests will pay £2 a head to drink and dance into the early hours, and the money will go to the Italian Art and Archives Rescue Fund to cope with the Florence flood disaster. "We will invite all the interesting young people, and some of the older ones as well," says Miss Roberti.

Cecil Beaton has been in New York for business consultations. Former Kent and England cricketer **Frank Woolley** has sailed for South Africa to report the Australian–South African Test Series. Zoologist **Dr Desmond Morris** has been appointed Director and Chief Executive of the Institute of Contemporary Arts. **Grazina Frame,** leading lady at the Pigalle, has married composer **Mitch Murray. Armand and Michaela Denis** have arrived in London for several weeks' respite from exploring. **Mrs Barbara Castle,** the Minister of Transport, will soon require us all to carry portable warning signs in our cars. **Sir Vivian Fuchs** is again leaving for the Antarctic. American broadcaster **Alistair Cooke** is frequently in London on business these days. **Henry Mancini** is spending four weeks in a London hotel writing the film score for *Two for the Road*, starring **Audrey Hepburn** and **Albert Finney.** Director **Val Guest,** who worked for **Charles K Feldman** on *Casino Royale*, is his own boss again when he goes to Germany in the New Year to make *Department K*.

Architect Mr M J Percival, who is working with Sean Kenny on the design of the proposed Winter Garden Theatre in Drury Lane, has taken the lease of Stoneacre, a 15th-century Yeoman's house near Maidstone, a National Trust property standing in ten acres of ground. The previous tenant was the late Lord Bossom, another architect, and father of Sir Clive Bossom, MP for Leominster. "It is a complete coincidence that it has been taken by two architects in succession," says Mr Percival, "I never met him in fact – it's just a case of two architects with similar tastes."

The Lord Mayor, Sir Robert Bellinger, went to Australia House on Tuesday, 6 December, to receive a giant Christmas pudding from the Australian High Commissioner.

Bill Papas, the *Guardian* political cartoonist and book illustrator, whose latest exhibition is open at the Greek Centre in Regent Street, is getting mixed reactions to his work these days. Of his cartoons, he says: "I seem to get most of my letters from children, either

asking about the mouse which appears in them, or asking how they can become a cartoonist." But his children's books suffer an almost Alicelike fate: "I really write them for children, but as far as I can make out they are mainly read by adults."

Shopping note to London Scots – all 150,000 of them, native born, Fortnum & Mason are offering haggis for sale at 5s a lb; the Co-op are selling it at less than 2s lb, with a divi.

Two more rare art treasures have gone to America. One of them is a 30-page manuscript dedicated to Henry Prince of Wales in 1606. It is signed by the Garter King of Arms and prescribes details of St. George's Day ceremonies for the installation of new Knights of the Garter. It was bought by a New York man for 4,750 dollars. The other, a book of religious meditations by Queen Elizabeth of Rumania, went for 2,500 dollars.

The Belgian Singing Nun – or Luc Dominique, as she should be more properly called now that she has left orders – is obviously not going to have the field entirely to herself while she is in Britain. Someone has produced a singing monk, no less. Quite the genuine article so they say . . . fresh from 13 years in a monastery, and intending to wear his habit on stage.

ARRIVAL PLATFORM

By SHEILA FITZJONES

Widow of the inventor of TV

Margaret Baird, widow of TV inventor John Logie Baird and often called the forgotten widow of television, is in London on holiday. She herself is a concert pianist and has come over to England from her home in Cape Town, via Brussels and The Hague, where she has been giving concert recitals. I spoke to her, appropriately enough, in the television room of the club where she is staying. She told me that she enjoys coming back here, even though, when she left in 1960, she was quoted as saying that "she'd had enough" and was "sick of the way Britain treated her men of genius."

"I lived here so long that it's like coming home. Anyway, we don't have television in South Africa and I get a chance to see it here. But I'm interested that you still don't have colour television. My husband pioneered colour television as early as 1932."

Bullfighter here to study

César Girom fought his last *corrida* in Caracas last March. The Venezuelan Government next day unveiled a statue in his honour, for he is considered to be one of the best bullfighters of all time. Now he has come to London, and I met him at Language Studies Ltd, where he is taking a three-month course in English.

"Famine," he exclaimed, "has the face of the bull. You can't be rich and be a good *torero* – it is only someone from a very poor background who can feel this need that will force him to fight for his life." After England, he intends to go to France, Italy and Germany to learn more languages. "I killed my first baby bulls when I was 12. Now I have some money [he is reputed to be a millionaire] and I want to get educated. Of course, a come-back is always possible. I have been offered half a million dollars to fight 25 more *corridas*.

No time to see London

Twenty - one - year - old Beverly Adams, tagged as "the prettiest girl in Hollywood," is also one of Hollywood's fastest-rising stars. So far this year she has made four films and is now in London working on her fifth – *Torture Garden* – in which she stars with Jack Palance and Burgess Meredith. With a script written by that "master-of-horror" Robert Bloch, who created *Psycho*, it should be interesting. The only complaint Beverly had about London, when I talked to her, was that she had been so busy that she hadn't been able to see it.

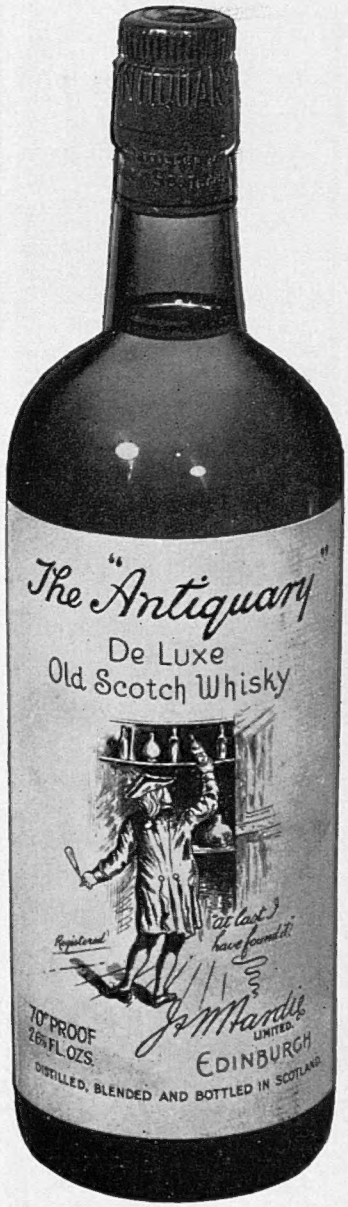
"Since I've been here, all I've seen is the main road between Shepperton and my hotel! Still, as they say, it's all happening for me at the moment and I love working. Every morning I wake up and think how lucky I am – even though it is inevitably 5.30 am when I get my studio call!"

Bernstein's love of pop music

Leonard Bernstein, in London to conduct a concert at the Festival Hall on 8 December and also to pre-record several concerts for BBC TV, with the London Symphony Orchestra, spoke to me about pop music's fascination for him. "Personally, I'm crazy about it. I wish I could write true, simple pop music myself, but I know that my mind is too saddled with complicated scores and regrettably I have to accept the fact that it just wouldn't be good enough. What I find most fascinating about the whole phenomenon of pop music is that for the first time in the history of the world the kids are creating music – and for once it's the adults like me who are peeping enviously into their world. I should have been born 40 years later!" When Mr Bernstein retires as music director of the New York Philharmonia in 1969 . . . ? "I'd like to take up where I left off after *West Side Story*."

The "Antiquary" costs a little bit more–

Man, it's worth it



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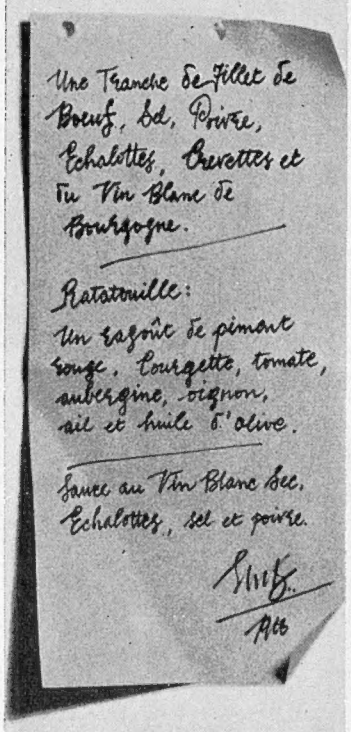

Centre cut of fillet steak, sautéed with shallots prawns, ratatouille and white Burgundy

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ROBIN DOUGLAS HOME

. . . The columnist who is often controversial, often amusing . . . always intensely readable

THERE is a prevalent cult I am particularly wary of: the cult of glorifying something in the artistic field that you don't understand, but simply *because* you don't understand it and *because* some pundit says it's marvellous, you yourself think it must be marvellous. Because if you don't think so, you're among the morons.

At the moment, two of the darlings of the fashionable literary set are Tom Wolfe and Edna O'Brien. Their capacity for fancy phrases, fluency and facility with words is enviable.

For all that, I am quite convinced that I would much rather write in the style of Cassandra, Bernard Levin, Nicholas Tomalin, Nancy Banks-Smith, Polly Devlin or the unnamed fellow who writes the Saturday "Comment" in the *Daily Mail* than like either Tom or Edna.

Metal-fatigue

If I were writing a history of metal-fatigue, the first pieces of machinery I would consult would be the dot, hyphen and underlining arms of Tom Wolfe's typewriter.

Then there is Edna.

Her latest novel, *Casualties of Peace*, received plenty of reviewer column-inches. No doubt it will sell very well. She obviously *can* write well. But, too often she doesn't. Lack of discipline? Irish blarney? What?

When I interviewed Pamela Hansford-Johnson about her love-letters from Dylan Thomas, she told me that Dylan *himself* didn't understand the meaning of lots of lines he wrote: yet now scholars are trying to find hidden messages and meanings in those very lines!

Perhaps Tom and Edna should be restricted to writing private letters to each other. And after their deaths scholars could be bequeathed the letters and then publish learned tomes trying to analyse what they really meant.

In the *Sunday Times* profile on Prince Philip a hitherto unpublicised military figure called General Consensus was quoted as saying that if Prince Philip had stayed in the Navy he would have been a Rear-Admiral by now. Now I am not very up in naval matters, but, from reading the papers, I had rather gathered that one of the current, more pressing problems of the Silent Service was that almost *everyone* in naval uniform over the age of 35 was a Rear-Admiral.

Wasn't this *lese-majeste*? Or if not that, at any rate *lese-homme-de-la-majeste*?

On the next day, Monday, I asked my brother (he knows a lot about these things: he is Defence Correspondent on *The Times*) to tell me a bit more about this General.

Do you know? After checking all the Army Lists since 1908 in *The Times* library, my brother could find *absolutely no mention* of any officer called Consensus, let alone a General. Checking with the *Sunday Times* merely produced the shirty answer that there was "no such person as General Consensus." Odd, when the day before they had quoted him.

Plot thickened

As the plot thickened, so the mind boggled. In the course of boggling, the mind suddenly stumbled on what *could* be the explanation of the mystery. On Sunday morning Prince Philip had seen this quote from General Consensus, suddenly realised the damned innuendo behind it, and flown into one of his famous baits.

Now he couldn't really complain to the *Sunday Times* because that would have been embarrassing for Tony. Hence the blunt directive: "Fix this bloody General." Within seconds helicopters of the Queen's Flight were whirring: to Luton Hoo for Sir Harold Wernher, to Arundel Castle for the Duke of Norfolk, to Broadlands for Lord Mountbatten, to Knebworth for Lord Cobbold, to Cowes for Uffa Fox.

Carafes of mineral water were laid out round the big table in the Blue Dining Room (the conference must have been held there because that's the only room in Windsor Castle that George Wigg hasn't yet succeeded in having bugged). The problem: Exactly *how* to fix this damned General.

After hours of intense debate, someone – one presumes it was Lord Mountbatten – came up with the Machiavellian idea that the one punishment any General (or Admiral) dreads most is that of no longer being able to call himself by his rank.

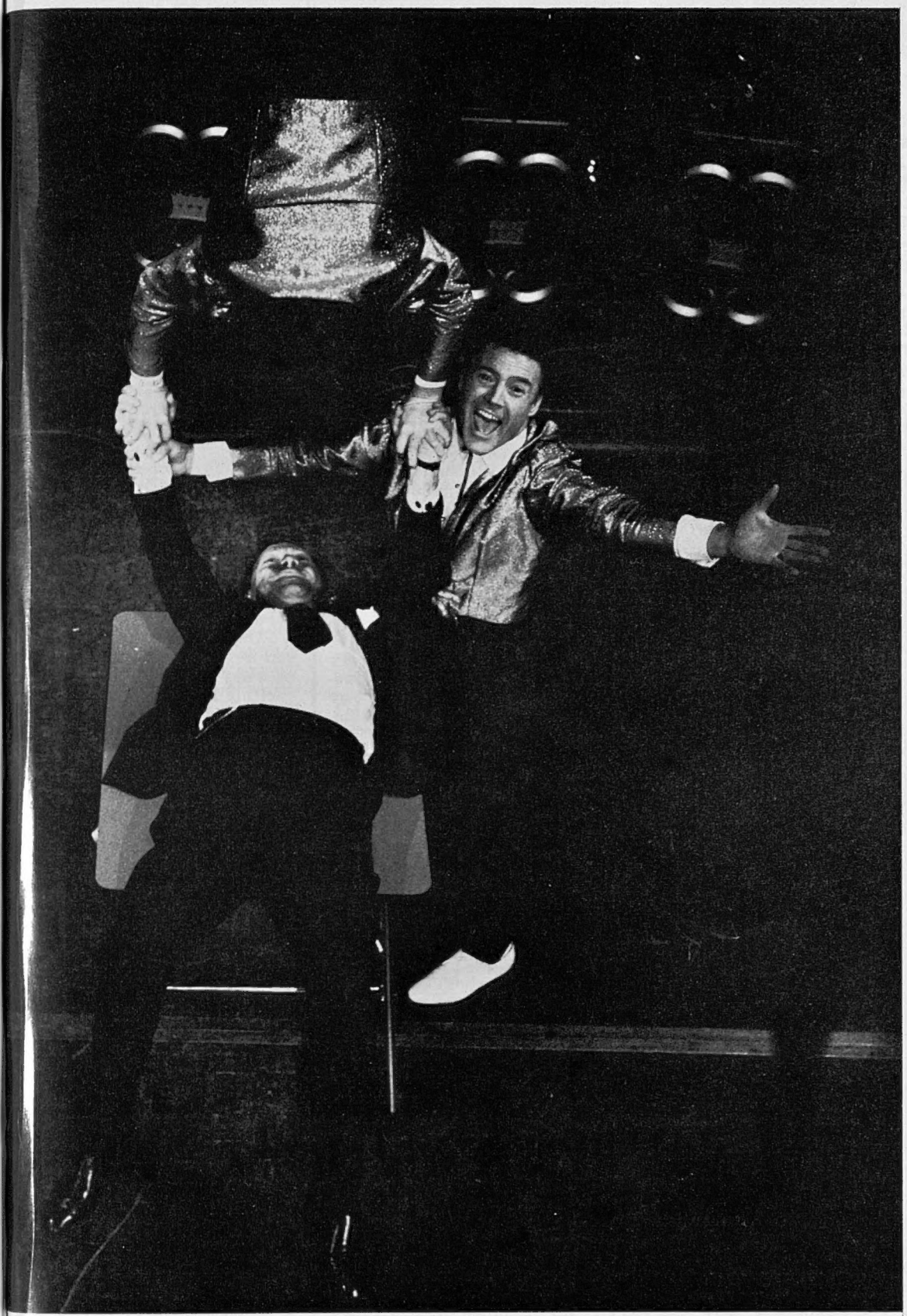
False beards

Minutes later the conference dispersed by a side door, disguised in false beards, armed with bottles of a new Japanese printing-ink eradicator, boarded the waiting helicopters, and systematically whizzed round the country, expunging the name of Consensus from all existing copies of the Army List. By 23.59 hours that night no evidence remained that a man named Consensus had even *joined* the British Army.

So now, in a rose-covered cottage in a Thames-side hamlet, there sits a moustachioed figure, back ramrod straight, sadly nursing a glass of port, unable to sell his memoirs, ineligible to wear his hard-earned medals, relegated to mere misterdom and utter oblivion despite past glories.

Who on earth said the Palace had no power these days? Eh? Let this little fable be a lesson to all would-be Consensi. And if I make an unexplained disappearance before next week, you can guess who's behind it.

I don't expect, or even recommend, you to *do* much about it. But I would posthumously be rather touched if a handful of you could wander casually down The Mall one afternoon with large placards reading: "You may get Robin – but you'll *never* get Batman."



Olé! Then his world fell in . . .

Back in the West End: club-owner Mr Harry Meadows, who is now nursing injuries sustained in the cause of entertainment. The Alfreros, a father-and-son balancing act, are appearing at his Mayfair club, Churchill's. They invited diners to join them on the stage and take part. Mr Meadows offered his services. The young Alfrero grasped Mr Meadows's hands. To a roll of drums, the club-owner supported the acrobat forming for a few moments an impressive tableau (*as shown in the picture*). Hands wavered, and the acrobat crashed down on Mr Meadows. Result: three fractured ribs.

FOR GIRLS

with a man in mind

Most men at some time in their lives would like to drive a racing car. So, this Christmas, give him an original and unique gift—a drive in a Lotus single-seater racing car at Britain's most famous racing circuit.

On Christmas morning you can give him a 10 guinea voucher which he can use at **Brands Hatch** (or **Mallory Park,** near Leicester) any time up until the end of March, and which will entitle him to the following:

A preliminary drive of 3 laps in a Lotus Elan during which a racing instructor will be sitting beside him analysing his basic driving technique. This is followed by a blackboard briefing session which will cover racing lines, flag signals, etc. After this he will go out for 5 exploratory laps in a F3 single-seater racing car. He will not be timed and the accent will be on safety. He will not be asked or required to go quickly.

If you know your man and think he would jump at the chance, then just complete the coupon below, send it to **Motor Racing Stables Ltd., Brands Hatch Circuit, Kent,** and leave the rest to us.

Name and address of person to drive .....

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Your name and address (to which voucher will be sent) .....

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Please enclose cheque or crossed postal orders for 10 guineas made out to MOTOR RACING STABLES LTD., *and post to* BRANDS HATCH CIRCUIT, KENT.

BACKGROUND

PRESS

A BOMB scare added to the drama of the Press coverage of the *Tiger* talks on Rhodesia. On Thursday afternoon teams of reporters and photographers were despatched to Gatwick airport to join a plane chartered originally by the BBC. There, the airline operating the flight, British United, were told the plane could not land at Gibraltar. The order came from Downing Street, through the Air department of the Ministry of Defence.

As the airline sought a solution on behalf of the waiting Pressmen, other teams of Fleet Street men were boarding BEA's 6.5 pm flight from Heathrow. British United were given a final, adamant refusal. "No landing at Gibraltar."

At Heathrow, these more fortunate Pressmen awaited take-off abroad BEA's BE 066 flight, which was due to leave 20 minutes after the Prime Minister's plane. Then the BEA reception desk received a telephone call saying a bomb had been planted in the Gibraltar-bound plane. Passengers were told there would be a delay "because of engine trouble." Luggage was checked, and nothing was found. But the delay of two hours five minutes enabled frustrated Pressmen from Gatwick to reach Heathrow in time to catch this service flight.

Great good fortune, one would think. But there has been some cheerful gossip in the pubs about the happy circumstance. As it transpired, Mr Wilson's security clampdown on the talks at sea spoiled the promising possibilities of Thursday. Reporters and photographers faced a news freeze at Gib. To offset the lack of information, one paper chartered an ocean-going craft and chased *Tiger* out into the Med, to add some description to the information being garnered in London and Salisbury about the summit.

Before leaving, of course, Mr Wilson had told the Lobby Correspondents there was no point in chasing after him. They were advised to stand-by for information on where and when to come, if at all.

As for the Gatwick charter attempt, Downing Street told *London Life* the refusal to let the plane land at Gib was a "simple technical point." Said a spokesman: "Because of limited facilities there, and with aircraft from all over the world wanting to land, the Gatwick party just couldn't be taken. Forty-eight hours notice is required."

TELEVISION

A TWO-DAY conference was held last week at the BBC when producers and directors from various music departments hammered out ways of improving presentation of documentaries, concerts, opera and ballet.

It was the first of its kind.

Producers and directors dropped in on the conference (which, in fact, seemed more like informal discussions) to explain how they went about tackling their own particular programmes.

What emerged was that very few producers seemed satisfied with the end result. They suffered from lack of studio, rehearsal time and . . . money. They claimed that if more time had been available – expensive in itself – they could have brightened many of their programmes.

Whatever the outcome of this meeting, the BBC is determined to improve its policy by examining past efforts.

HOLIDAYS

A WEEK-END shark fishing in the Mediterranean. Burly, 43-year-old businessman Byng Hopwood is in London trying to tempt people with an inexpensive package deal holiday away from it all from now until the summer.

He is offering three days' shark fishing under his instruction (he is an expert) anything from 4 to 15 miles off Gibraltar, a day trip for holidaymakers across the water to Tangiers, a flight by BEA, and inclusive hotel accommodation.

Mr Hopwood discovered his holiday idea by accident when he arrived in Gibraltar four years ago recovering from a heart attack. He was formerly a publisher.

As an expert big-game fisherman he began hunting sharks, which abound all the year around in deep-sea water. "I thought what a good idea it would be to charter boats and form a big-game fishing holiday deal," said Mr Hopwood.

"After all, it is the In thing these days to go shark fishing."

With the aid of Mr Jamie Russo, owner of Gibraltar's Queen's Hotel, he formed Mediterranean Marine Sports Ltd, which with BEA can offer four days four nights – the long weekend – in Gibraltar for the remarkably slim price of £49 10s.

"We take four customers at a time," he says. "A small party is much better. If they are beginners I will teach them the technique of big-game fishing. It is an exciting sport. Or, if they like, there are trained divers on hand to show them underwater fishing.

"The rest of the weekend can be devoted to sightseeing or a day in Tangiers, which is exciting in itself. We have all the latest equipment."

An advantage of the deal is that fishing is perennial, and not governed by seasonal fluctuation. His holiday package deal is pleasing the Gibraltar Tourist Board, who are succeeding in attracting revenue to this sunny, Mediterranean port.

Travel agents are Convoy Ltd, who are handling inquiries.

ADVERTISING

IN an effort to make sure that those TV commercials really do have the desired effect on the public, they are being shown in advance to groups of people in a cinema. Each person in this "test" audience has a dial in front of him on which he can register his approval, or otherwise.

A computer then translates his reaction on to a graph, and this, plus a 50-page report, gives the advertisers who submitted the commercial an assessment of its power.

Audience Studies Ltd, a company based at Oxford Circus, charge £300 for this.

Mr Anthony Lee, director of Client Services, a department of the firm, said: "We test a quarter of the commercials at present seen on television. A

FENWICK

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manufacturer or agency will bring us a commercial for testing. We choose 120 people at a time and invite them to our cinema. During the session we ask them to turn a dial by their seats to indicate how interesting or boring they find the film. The computer then takes it up from there and tells us all we want to know. The audience also fill in a questionnaire giving their opinions."

Mr Lee added: "If the computer decides the commercial is not particularly interesting, we inform the client. Often there is no alternative commercial to use so it is televised anyway, with the lesson learned for the next commercial."

How do they get this audience? "We choose a cross-section of the community," said Mr Lee. Last week, for instance, a woman representative of Audience Studios approached diners in several Earls Court restaurants asking them to volunteer. Many refused on the discovery that they were not to be paid. But generally people seemed willing to participate.

NIGHT LIFE

TWO rival speakeasy clubs are due to open in London soon. And the rivalry, though not the violent kind that led to bloodshed in the Prohibition era in which the American speakeasy was born, led to some bitter words last week.

Speakeasy number one opens on the premises of the former Cool Elephant night club on 15 December. The backer is Jim Carter-Fea, owner of Blaise's Club. The club's ingredients include a "front" shop which will be a funeral parlour with coffins. Members are admitted with a prison-type card (with their number, and side- and front-face photographs) and can dance to 'thirties music, in a décor of bullet holes and waiters wearing shoulder holsters.

Speakeasy number two is situated in Bond Street, and will open in two months' time. Backer is Bob Guccione, American publisher of a British girlie magazine. Ingredients: doors and woodwork with the genuine bullet holes of gangsters of the 'thirties, and Prohibition-era music.

Carter-Fea says: "It is the idea of our syndicate to open this gangster-style club. We have been working on it for some time. We plan to let guests drink out of teapots like they used to in the Prohibition era when they thought police were about to make a raid. It will be very authentic, and we also intend reviving a 'thirties dance."

Over to Guccione: "Our club will not be like the other imitation we have heard is under way. I intend importing the actual doors and wood that gangsters shot up during gang warfare in America at that time. This idea is mine. I thought it was about time London had a speakeasy. It is sure to catch on. The other speakeasy will be simply a discothèque. Ours will be a larger concept on three floors. One fantastic idea we have is to bring in a menu of 12 specialities favoured by the top 12 gangsters in the 'thirties. We know what Al Capone ate and we have the recipe, which is secret at the moment."

Carter-Fea said he was not copying Guccione's plan. "Bob Guccione approached us asking us to drop the idea and substitute it with another type of discothèque using a different style. As our speakeasy is original I don't see why I should. He didn't make a take-over bid, but offered us promotional backing with publicity in his publications."

Bob Guccione commented: "It is true I have approached this syndicate. We heard that a syndicate was copying our idea and investigated. I am certainly not interested, and not particularly worried, really. I didn't offer promotional backing; they cannot affect us that much."

Guccione feels there is a need for a club with a nostalgic atmosphere. Carter-Fea and his associates agree. Whoever's idea it was, the London night-club scene may soon go all Prohibition era.

A boutique on the same lines will also be opening soon. Kinky bullet-proof vests?

JAM TOMORROW

weekly traffic service

Christmas shoppers heading for the West End by car will, of course, meet snags on their way – the Oxford Street and Regent Street lights. A one-way system is operating at **Oxford Circus** because of reconstruction on the underground station. Again, there are problems for motorists using **Marylebone Road**, near **Conway Street**. Construction of a subway means continuing diversion of westbound traffic.

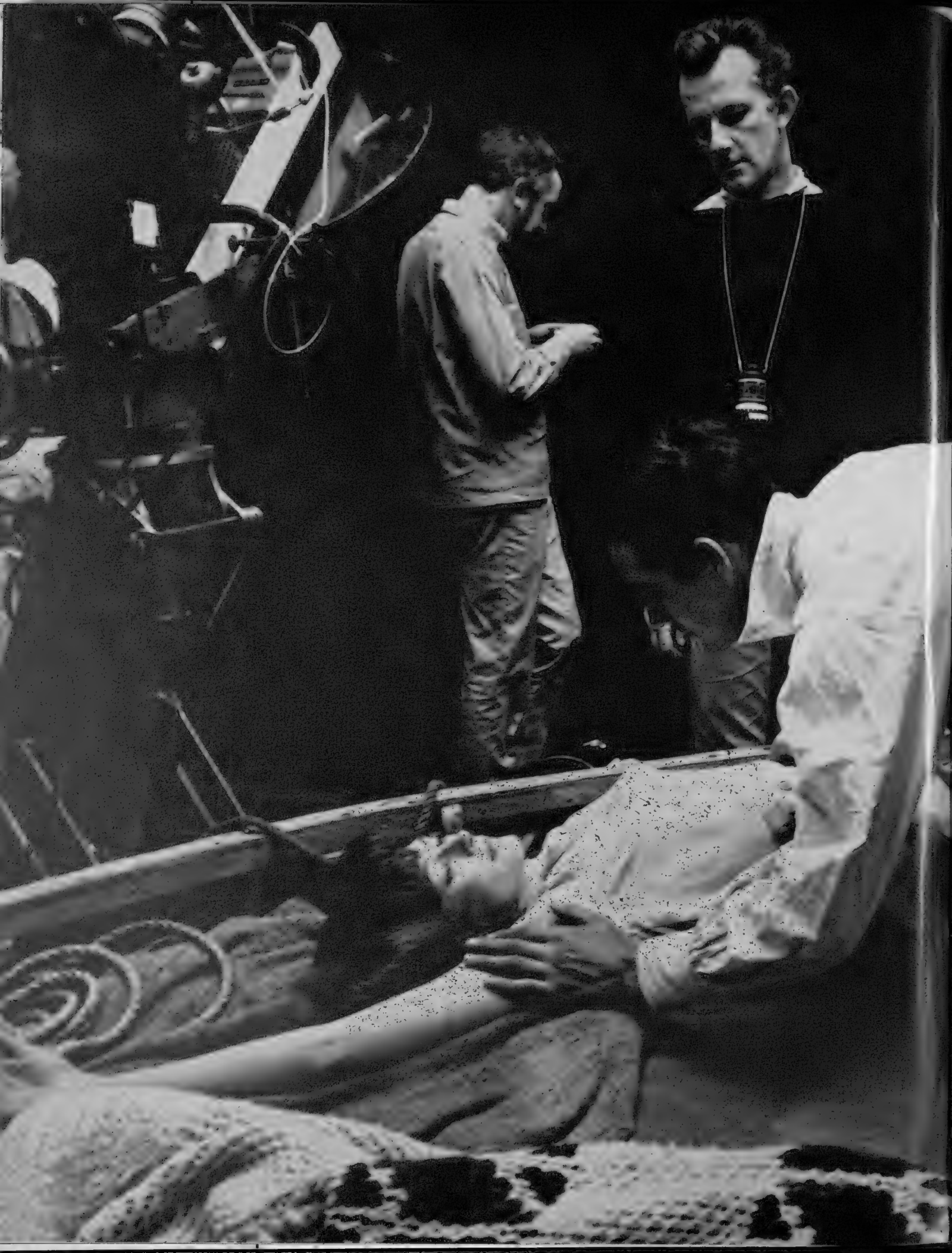
Road reconstruction and widening are responsible for delays at **Finchley Road**, between **Swiss Cottage** and **Langland Gardens**. Bridge works are causing further delays at **Kentish Town Road**, by **Leighton Road**. On **Harrow Road**, between **Bishops Bridge Road** and **Ranelagh Bridge**, road reconstruction is diverting westbound traffic.

There will also be traffic delays in the region of **Old Street**, **Great Eastern Street** and **High Street**, EC2, because of resurfacing between 7 pm and 7 am. And northbound traffic is being diverted at the junction of **City Road** and **Old Street**, where a roundabout is being built.

A subway being built at the junction of **Westminster Bridge Road**, **York Road** and **Lambeth Palace Road** will delay motorists heading for the West End from south of the river.

Traffic delays are again definite in **Borough High Street**, by **London Bridge** station, where a footbridge is being built. Across the river, a flyover going up at **Bow Bridge**, Poplar, will hold up motorists. Work on the sewage system at **Kingsland Road**, between **Orsman Road** and **Old Street**, will hold up travellers as will road reconstruction at **Mile End Road**, junction with **Burdett Road**.

Sewer works are also responsible for delays at the junction of **Lower Clapton Road** and **Downs Road**. Farther north, more delays forecast on the **North Circular**, where it meets **Chingford Road**, because of roundabout reconstruction.



LOVE IN A BOAT WITH VANESSA

(Director: her husband)

The prime of Miss Vanessa Redgrave continues. That she is beautiful and possessor of an unnerving sexuality were spotted by theatregoers ages ago. The cinema was slower, but after blooming glamorously in *Morgan,* Miss Redgrave was in demand. She has just finished filming *Red and Blue* in which, as Terry O'Neil's pictures reveal, she continues to build her reputation towards becoming the love goddess of the late sixties.

Red and Blue is one of the stories in *Trilogy* being produced by Oscar Lewenstein. Each episode has a different director. Lindsay Anderson directs *The White Bus,* Peter Brook directs *Ride of the Valkyrie,* which features Zero Mostel. In the episode pictured here, Miss Redgrave is being directed by Tony Richardson, to whom she is married, but separated. He can be seen casting a critical eye (left) on Vanessa and her co-star Gary Raymond as they make love in a boat, and also (bottom right) standing as a pillar of strength. The film is set in Paris and in it Vanessa sings – for the first time in a film – some seven songs. Between takes Vanessa varied from high spirits (top right), to yawns.

Bill, Lou and girl dealer Julie Crawford at the Pigalle Sporting Club's blackjack table.

THE HIGH ROLLERS SWING I

When 20 solid but swinging citizens from America's Mid-West hit "Sin City-on-Thames" for a long weekend's gaming and gallivanting, the pace is fast and furious. DOREEN KING tagged along to watch the action.

IT was a rainy day in London town but Al and Chet and Elmer and Hughie weren't low and they weren't down. They were riding high high high on a TWA jet flight and a stag junket to London, otherwise known as Pleasure City-on-Thames. They viewed the morning with anticipation not alarm. The British Museum hadn't lost its charm. For Al and Chet and Elmer and Hughie and the 16 other guys on the trip, museums don't have too much charm to start with.

The boys are after action and big action too. London, or to be exact, the Pigalle Sporting Club, London, has promised them action, thousands of dollars' worth of action. Craps, blackjack, roulette – you name it – we've got it.

The boys are going to raise a ruckus, they're going to paint the town red, or anyway a deep shade of pink, and man, there's going to be a high time in this old town tonight.

So here they are in the dim lights of the Pigalle Sporting Club gazing at the green baize tables. Nice colour, green. Very restful for the eyes. Especially when they've just popped nearly out of your head at those crazy girl croupiers in the silver lamé minidresses and the silver boots.

And, man, that Scotch smoked salmon and that steak for lunch. Pity about the ice though. It only took 14 hours to drink the club out of ice.

Al and Chet and Elmer and Hughie are all from Minneapolis. They're not, contrary to wild and hopeful rumour, millionaires. But they're solid, successful citizens with a buck or two or 2,000 to burn.

To coin a new collective noun and steal a word from Sinclair Lewis, they're a junket of Babbitts come to set swinging London swinging even more wildly.

Steel-trap mind

Most of them are young or young in heart. Early thirties, mid-and-late forties, a few in their fifties and early sixties. Joe's quiet, sensibly spoken, steel-trap mind, relaxes with the intensity he brings to his business – and Joe works 16-hour days.

"We're not millionaires. Let's put it this way. None of us on this trip are failures. We're not losers."

I glanced at the green baize. We both laughed. "Winners? We'll know by the end of the trip," said Joe.

The 20 tourist-cum-gamblers are the leading businessmen of Minneapolis, Minnesota. They know that to make a buck you've gotta risk a buck and they've come to London, England, to risk a few.

Some are serious gamblers, really serious, positively stern. The technical term is "high rollers" or "heavy rollers."

Lou is in insurance and when he's playing blackjack don't talk to him. He's tall, dark and handsome and one's tempted to chat him up. Forget it. Lou's a high roller. He's gifted at figuring percentages and he has a photographic memory for the cards that have been dealt and visualising the cards still in the packs.

Julie, the girl blackjack dealer, is a brunette. Glam, very glam, with beautifully kept hands, long pink-painted nails, heavy dress rings. She's wearing one of these nutty kinky silver minismocks. Julie's hands flash and flutter like a ballerina's as she deals and cuts the pack and deals again.

Lou doesn't notice. He notices the spades and hearts and diamonds and clubs as they fall on the green baize. Julie could be a robot. Perhaps she is. Perhaps he'd like it better. Just Lou and the robot and the cards and the green baize and the balance sheet in his head.

I lure three of them away from the Pigalle and out to Carnaby Street, Regent Street, Soho. It's 4.30 on a London winter afternoon, dark with the Christmas lights gleaming and glittering reflected on the wet pavements.

A bit puzzled

The boys are mixed up. They started from Minneapolis Friday morning. Then they had to fly 1,200 miles to New York to catch the flight to London. Somewhere on the way they lost their appetites and all sense of time.

Some of them went to the Park Lane Hotel for a shower and a sleep. But the bathrooms had tubs, not showers, and who's going to sleep on his first trip to London, for some of them their first trip to Europe? They've got a lot of living to do. And out there's a cityful of green baize and red dice and hard liquor and soft women.

Not that they're not good husbands and fathers. They've got their wives' dress sizes and glove sizes and sweater sizes and commissions to buy china or antique silver written down

Hughie shooting craps. Beside him, Chet, Elmer and Norm.

FOR ACTION . . .

in the wallet along with the family photos.

We have tea. Later it's back to the Pigalle Sporting Club. The boys there don't know when they last slept and they don't care. They're clustered round the craps table and the blackjack tables. Roulette is a bit deserted. But roulette – that's a cissy game. You see a pretty girl and give her chips to play roulette. If you can't get to the craps or blackjack tables you can sit down and watch the waitresses running with the drinks and the sandwiches. If you've got ants in your pants and you can't sit still you can play the fruit machines for sixpences.

The boys aren't sure what they're winning and what they're losing. They're buying chips in nice round figures. "Gimme a hundred."

Eventually they leave. It's dawn, and the courtesy car is waiting to take them a few hundred yards down Piccadilly to the Park Lane Hotel.

The next day is Sunday, hangover Sunday. It's action again at the Pigalle Sporting Club that night. Some are ahead, some are losing, nobody's quitting. Joe and I go for a quiet drink at a Mayfair pub.

The Pigalle action, I hear the next day, broke up at 6 am.

For the bitter-enders this poses quite a problem. Monday is brush-up-your-Shakespeare day. The boys are off to Stratford-on-Avon and Oxford and back in time for the evening's action.

They return to the Park Lane babbling of green fields, country lanes and cute li'l English pubs. But the green baize is waiting. So are the gin and Scotch and vodka in Room 151.

Monday night is last-fling night at the gaming tables. The action is still going strong at 6.30 when I flee for bath and breakfast. In one corner there's a stern and serious gin rummy game.

After breakfast I pay a social call to Room 151. The incorrigibles are sitting there playing cards. The plane leaves at noon and they have to leave the hotel at 10 am.

Going home

The last-minuters panic. "What can I get my kids? Where's the nearest cashmere shop? How about perfume?"

They're packed and ready, cameras slung round their necks. And they're homeward bound, taking with them one memory of a Britain that I, personally, am none too proud of. . . .

I don't care to see Britannia in a low-cut neckline and a mini-skirt singing out, "Roll me over, honey. . . ." Especially holding out a hot little hand with an itching palm at the same time.

Now the wintry scene is here and it's biting cold . . . .

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SCHOOL PREMIERES A NEW MUSICAL

This week the Hillcroft Comprehensive School holds its annual school play. It will not, however, be the familiar, rather stilted account of some safe classic – but a new, specially created musical called *Dick Turpin*. This is the work of the school's English and Drama master, Peter Chilver, and already he has a publisher for the show and it is being offered for professional production to various repertory companies.

"There is a strong drama tradition here," says Mr Chilver, "but when I arrived I discovered that all the really suitable school plays had been done. It was something of an innovation to have original shows."

Mr Chilver's first production was based on H G Wells's novel *Mr Polly*. A publisher happened to see it, was impressed and made an offer. Copyright difficulties prevented anything more being done. So an entirely original show was devised.

"I am fond of musicals," says Mr Chilver who read law at Oxford, did a course at RADA and had a year in rep. "They develop an extrovert style of acting which is good for the children, it opens up their lungs and they therefore become actors in a different way from the average run of school players."

All this is, of course, excellent training for the youngsters. Rehearsals started before the end of the summer term when one or two pupils left school. They are still in the show though; one, now a butcher's boy, coming along to rehearse on his half days.

Hillcroft has 1,300 pupils and the production is helped along by the girls of the Garratt Green School. Mr Chilver gives them fairly tough songs to sing: "Musicals should give bravura opportunities for the players and allow their personalities to open up."

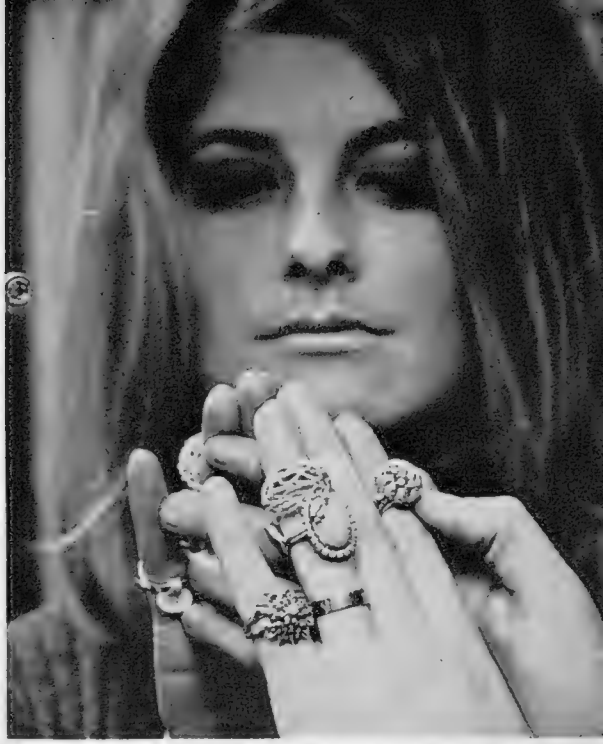
Dick Turpin, Hillcroft Comprehensive School, Beechcroft Road, SW17, 13 December — 17 December. 7.30 p.m.

Above: BARBARA FERRIS, star of *There's A Girl In My Soup*, at the Globe, chose from Garrard, the Crown Jewellers in Regent Street, two diamond bracelets – a flat one for £6,300 and a cluster diamond bracelet at £3,400 – and drop diamond earrings at £1,655. Most of all she liked the diamond ring, worth £24,250.

Right: We asked portrait artist **MOLLY BISHOP** (in private life Lady George Scott) to choose from Asprey's. She found a ring and two bracelets. The ruby and diamond ring costs £995; the 18-ct gold, ruby and diamond bracelet £800, and a ruby, bead, pearl and 18-ct gold intertwined bracelet £398 10s 0d.

Five in search of a girl's best friend

Even Lorelei Lee, who first sang about diamonds being a girl's best friend, never had the opportunity to scour London's top jewellers for her perfect parure. *London Life*, however, asked five girls – all noted for their taste and imagination – to do just that. Each selected one jeweller. With care they examined every item and finally chose the jewels they liked the most regardless of price. "It's almost worth being ambitious to be rich," murmured one, as the jewels were replaced in their silk-lined cases.



Above: GAIA MOSTYN-OWEN, wife of a picture expert at Christies, chose at S J Rood, 52 Burlington Arcade, W1, four rings: From left, a sapphire and diamond dress ring set in gold £65, an 18-ct gold ring £36, a turquoise and diamond ring £180, and a diamond dome cluster, £260.

Left: LADY JACQUELINE RUFUS-ISAACS chose at J W Benson a huge aquamarine ring costing £1,250; drop diamond earrings £650, and a flat diamond bracelet at £3,237.

Above: SUZY KENDALL, who has just finished making *30 Is A Dangerous Age, Cynthia* (premiere next April), admires antique jewellery and chose from Wartski in Regent Street, who specialise in it, an 18th-century gold chain worth £100, worn as a bracelet, and early 19th-century drop earrings in gold and emerald costing £375.

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We wish we could tell you, but the Irish won't let on! We can say that Irish Mist is as soft as its name, with a heart of warm gold. You'll detect a gentle hint of very old whiskey... a subtle suggestion of herbs... a smooth, intriguing flavour that adds a dash of Irish charm and hospitality to your entertaining. Treat your guests to Irish Mist—the liqueur with the delicious touch of Irish mystery.

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DAVID WYNNE-MORGAN

MR MAXWELL JOSEPH, Europe's biggest hotelier, whose wide interests range from merchant banking to Bertram Mills Circus, cast his longest shadow yet last week, when, quite casually, he announced that he was interested in getting control of a national newspaper group.

Seated at the head of his boardroom with his immaculately manicured hands resting lightly on the note pad in front of him he told me: "It was a casual remark made after a very good dinner, but I must say that I am very interested in newspapers. I believe I could make a very real contribution in terms of business management and advertising, and newspapers have always had a fascination for me."

When I asked him if it would be a purely business interest or whether he would also like to concern himself with the editorial side he said: "I am told that it is not wise for a proprietor to interfere" – a remark with which milords Northcliffe and Beaverbrook would undoubtedly have differed.

Electrifying

Mr Joseph has so far made no formal approach or official bid for any newspaper group, but when a man of his wealth and power lightly lets drop a "casual" remark such as that, the effect is electrifying. Looking over the field, the choice would appear to be limited. The IPC, who control the *Mirror* enterprises, and the Thomson Organisation would appear to be inviolate. I wonder if the same can be said for Associated Newspapers Ltd and the *Express* Group.

Certainly within the *Express* group memos were flying around at a very high level last week. What is more, since Mr Joseph made his remark in the presence of one of the *Daily Express* senior staff men, I believe he knew only too well exactly what the chain of events would be.

It has been a good week for Mr Joseph, who somehow manages to be in personal control of every major move of his vast business empire and still convey the impression of having time and to spare for other things.

In 30 minutes we ranged over his gambling interests – he owns both the Curzon House Club and the Palm Beach Casino – his plans for hotel expansion, his views on the future, and his battle to establish a permanent home for Bertram Mills Circus in Hyde Park – a battle he has not yet given up.

Deal

The day we talked he had just received confirmation that he had won his 14-month battle to obtain control of the world-famous Carlton Hotel in Cannes and with it the Lotti and Scribe Hotels in Paris. After a long drawn out struggle the French government had finally given their consent to the deal.

"I believe the government must be careful not to put well-run casino organisations out of business. Once the decision had been taken to legalise gambling, it all came into the open. Any attempt to ban it now could just drive it underground and throw it all into the hands of the criminal element," he said.

Mr Joseph is a self-made man. Twenty-two years ago he was a lance-corporal in the Royal Engineers, a fact he no longer regards as relevant. From his demob until now he has built up the biggest hotel chain Europe has ever known with interests, most of which are controlling ones, in 70 hotels including the Mayfair, the Europa, the Mount Royal and the Metropole in Monte Carlo.

"If I was a young man today, I don't know how I would start. There is no doubt that the fifties offered opportunities for building a business which simply don't exist today. I don't say it can't be done, but it is more difficult. The basic requirement is still the same – a driving, dominating ambition. That is something I have always had and still have today."

All of which almost brings us back to his "casual" interest in newspapers.

For years the British Army got by on its recruiting by suggesting that every private soldier had a Field-Marshal's baton in his haversack. In 1966, it might be more effective to offer as an inducement the subsequent exploits of a certain lance-corporal in the Royal Engineers. I am certain Mr Joseph would not mind. He is of an extremely forgiving nature.

Orange blossom

Postscript to marriage 1966 style:

Roxanna (Bunty) Lampson swept out of her wedding reception with her new husband Ian Ross, who let it be known that they were off at once on their honeymoon. A crowd of her friends gathered at the exit.

"See you at Alexander's Restaurant at 9.30 pm," she hissed – and she did.

Millionaire Brian Cheeseman, who married Anne Lucas after a three-day courtship, announced at his wedding reception that they were off to Jamaica on a three-month honeymoon.

"How wonderful," said Anne's flatmate. "Now they will be able to get to know each other."

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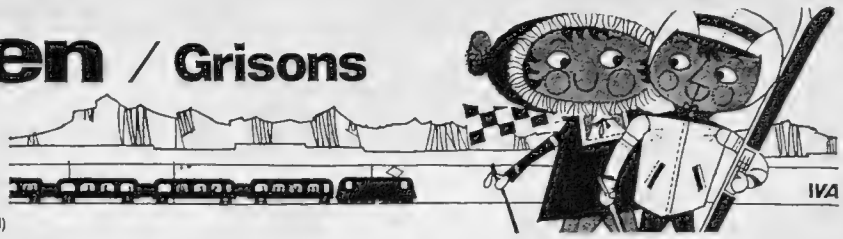

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Four specially advantageous weekly ski-courses.

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The Typical Engadine Village with modern winter sports facilities:
Aerial cableway and four ski-lifts up to 8,500 ft. Swiss ski-school (specially advantageous weekly ski-courses in December, January and March), natural and artificial ice-rinks for skating and curling. Sleigh drives, walks.
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Hotel	Beds	all-incl. rates min.	max.
Arosa Kulm	180	41.–	75.–
Tschuggen Grand Hotel	180	41.–	75.–
Hof Maran	110	41.–	75.–
Bellevue	120	36.–	60.–
Eden	100	36.–	60.–
Excelsior	100	36.–	60.–
Parkhotel	140	36.–	60.–
Savoy	160	36.–	60/–
Seehof	120	36.–	60.–
Valsana	160	36.–	60.–
Bellavista	140	33.–	55.–
Des Alpes	70	33.–	55.–
Hohenfels	90	33.–	55.–
Post and Sporthotel	100	33.–	55.–
Raetia	90	33.–	55.–
Waldhotel-National	160	33.–	55.–
Alexandra	110	31.–	50.–
Carmenna	50	31.–	50.–
Anita	55	26.–	45.–
Belvédère-Tanneck	70	26.–	45.–
Isla	50	26.–	45.–
Merkur	50	26.–	45.–
Streiff-Juventas	65	26.–	45.–
Suvretta	40	26.–	45.–
Bahnhof	30	23.–	40.–
Gentiana	30	23.–	40.–
Hof Arosa	75	23.–	40.–
Hohe Promenade	20	23.–	40.–
Obersee	30	23.–	40.–
Quellenhof	40	23.–	40.–
Belmont garni	35	20.–	28.–*
Beau Rivage garni	30	20.–	28.–*
Viktoria garni	25	20.–	28.–*
Touring garni	30	16.–	25.–*

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'RUDI IS EXOTIC . . . LIKE A WILD

THE MEN IN MY DANCES . . . BY NADIA NERINA

Nadia Nerina, perhaps Britain's most outspoken ballerina, returns to Covent Garden on 10 December to dance, for the first time, in her new capacity as a guest artist. Here she speaks to IAN WOODWARD of her famous partners – from Rudolf Nureyev to David Wall – and of her place in British ballet

Nadia Nerina: colour affects her dancing.

OUTSPOKEN prima ballerina Nadia Nerina said: "Rudi is terribly exciting, deeply artistic, exotic, sensitive, moody and at times difficult and contrary. He's like a wild animal let out of a cage, which doesn't always make him a good partner, for at times he seems too full of himself. Technically, he is no better than a great many other dancers in the Royal Ballet; he merely has this way of 'showing' himself, of coming on to the stage and projecting this feeling of 'Look, everyone, I'm Rudi.' He's really very conscious of himself, an extrovert in tights, which I think may stem from his training."

Rudi, of course, is the Russian ballet star, Rudolf Nureyev.

On the eve of her return to Covent Garden in her new status as a guest artist – she will dance in Ashton's full-length *Ondine* on 10 and 12 December – Nerina was speaking to me about the men in her ballets. She left the Royal Ballet last July after 20 years with the company to become a freelance dancer, which will enable her to guest all over the world in the same way as Margot Fonteyn and Rudolf Nureyev. Sipping black coffee in the lounge of her elegant three-storey house off Berkeley Square, and surrounded by a bevy of French watercolours and expensive sculptures, 39-year-old Miss Nerina told me of some of her famous dancing partners. After Nureyev, she spoke of Desmond Doyle, who will be partnering her in *Ondine*.

"Desmond is certainly not one of the greatest dancers of all time, but he's an extremely good partner. He's very sensitive, a fine actor, and I enjoy working with him. But perhaps he does not bring out the very best in me."

Highly sensitive

And of her other partners:

Of David Wall: "Now David is very different from Rudi; young, innocent, very serious, highly sensitive, unspoiled. When one dances with him, one's entire approach is more subdued, unforced. If one used the same forceful approach as when one is being partnered by Rudi, David would die of shock, curl up with fright. One feels a natural *rapport* with him. In the rehearsal room we just get up and get on with whatever we're rehearsing; everything seems to fall into place naturally between us; we get it right the first time."

Of Christopher Gable: "Virile, fresh, full of orange juice. He's a wonderfully strong partner and I've always got on well with him."

Of David Blair: "As a partner, he's entirely different to the others: stronger, more powerful, a solid, reliable support."

Of Donald MacLeary: "Dark, moody, languid – the ideal romantic prince and a fine partner."

Of Michael Somes: "Very strong, firm, clean-cut. In *The Firebird* he was without peer; when he grabbed hold of you, you really felt you had to fly away from him in fright. I had no finer partner in this ballet. His performances were always exciting, and he always excited me."

Of Erik Bruhn (from Denmark): "Erik is the prince to end all princes, the knight on a white charger. His dancing is proud, pure, refined, everything comes from within, whereas with Rudi everything is merely surface-level. When one is partnered by him, one's character takes on an immediate air of nobility, almost an arrogant proudness."

Of Nicolai Fadeyechev (of the Bolshoi Ballet): "He's all man, a poet, a romantic prince. When I danced with him in Moscow, I couldn't speak a word of Russian; yet that didn't matter, because everything came naturally to us; we were born to dance together. We have the same rhythm, the music does the same things to both of us; we found ourselves doing certain movements without being told to."

Deep sincerity

When you talk with Nadia Nerina, you soon realise she is not one for stilting her conversation with polite niceties. She speaks her mind. Yet one also becomes very much aware of the fact that everything she says is said with a deep sincerity. "Life's too short to criticise people unjustly," she says. "Why make people uncomfortable?"

Born Nadine Judd, in South Africa, Miss Nerina has been married for 11 years to Charles Gordon, an investment banker. They have no children, but share their house with a cheerful maid, a well-organised housekeeper, a pretty secretary, and Nicolai (named after Fadeyechev), a white Siamese cat.

She is an inveterate antique hunter ("I go to all the best places, like Mallett's") and is

mad about sculptures ("I probably have one of the best collections of original Dalou plasters"). The world of art fascinates her ("I'm a Friend of the Tate, which enables me to go to a lot of receptions and meet artists"), and she loves going to exhibitions, particularly on Sunday mornings. Her tastes are reflected in the way the house is decorated and furnished; everything is in natural materials, like wood, marble, stone; synthetics, plastics and the like are out.

Mod clothes

Her likes include Barbra Streisand, Bob Dylan, Mick Jagger, fast sports cars, Mod clothes and the occasional mink. She doesn't like nylon; prefers wool ("I'm always so cold"). Jewellery she hates ("It doesn't go with me"), but pearls are OK ("They're soft, alive"). She likes to dance the latest craze at a discothèque after a performance ("My husband has such good rhythm"); Annabel's is a favourite, because it's not far from the house.

All this, perhaps, is a little difficult to equate with a world-famous ballerina; but then Nadia Nerina has never been a predictable person: one is always ready for the unexpected, the controversial, the profound statement. Nothing is played down. Take her reason for leaving the Royal Ballet: "I was continually being made aware of the fact that the new ballets were just not coming my way. A dancer of my calibre feels stifled when she isn't creating new roles.

"My trouble has been that I've never been the kind of dancer whom a choreographer can type-cast – unlike many people who are MacMillan dancers or Balanchine dancers – so choreographers do not immediately think of me when mounting new works."

Pausing for a moment, as if to gather her thoughts, she went on: "Having created the lead role in Ashton's *La Fille Mal Gardee*, you'd have thought I'd have been given more parts. Sir Fred is a genius and I have a particular affection for his ballets – *Symphonic Variations, Scènes de Ballet* and *Fille* are all-time masterpieces – yet he has bypassed me since I first created *Fille* six years ago.

"Why wasn't I one of the Juliets when MacMillan cast his *Romeo and Juliet*? I don't really know, for I would have loved to dance the role. Apart from Margot, I think the idea was to give some of the younger dancers a chance at tackling the role. Perhaps one day I will dance it. . . ."

The colour of a character's costume affects her portrayal greatly. "I must *feel* the right colour," she says. "When Osbert [Lancaster] first designed the costumes for *Fille*, they were all in reds and greens. Now, I just *knew* that the role of Lise called for blues and pinks. I told Freddie [Ashton] so. I said, 'Look here, I simply *cannot* dance Lise if she's wearing reds and greens.' Freddie and Osbert eventually agreed with me."

When dancing a role, Nerina becomes nervy, apprehensive, and she never lets herself forget it. "I never go out the night before I'm due to dance," she told me. "This is something my husband and I have now come to accept. On the day of the performance I don't have a morning class. I get up at the usual time, go for a walk, do a bit of shopping, arrange the flowers – anything to keep my mind occupied.

"This is it!"

"The worst moment, I find, is actually arriving at the theatre and going through the stage door. You sort of think: 'Well, this is it! There's no turning back now.' Once I'm inside, I won't open any letters or answer any phone calls until after the performance, just in case there's something which might upset me."

When she dances in *Ondine* on the 10th, it will have a special significance for her. "Dame Ninette has always wanted me to dance this," she says. "I've only done it twice before, and it was one of the things Madame specifically asked me to do before she retired. I agreed, and had one rehearsal with Margot, the rest with Michael Somes."

The maid took the china coffee cups away on a silver tray. It was the end of a conversation that never stooped to small talk . . . a conversation as pungent and as lively as the roles Nerina dances in ballet's fairyland. Even Rudi would agree with that.

Paradise found

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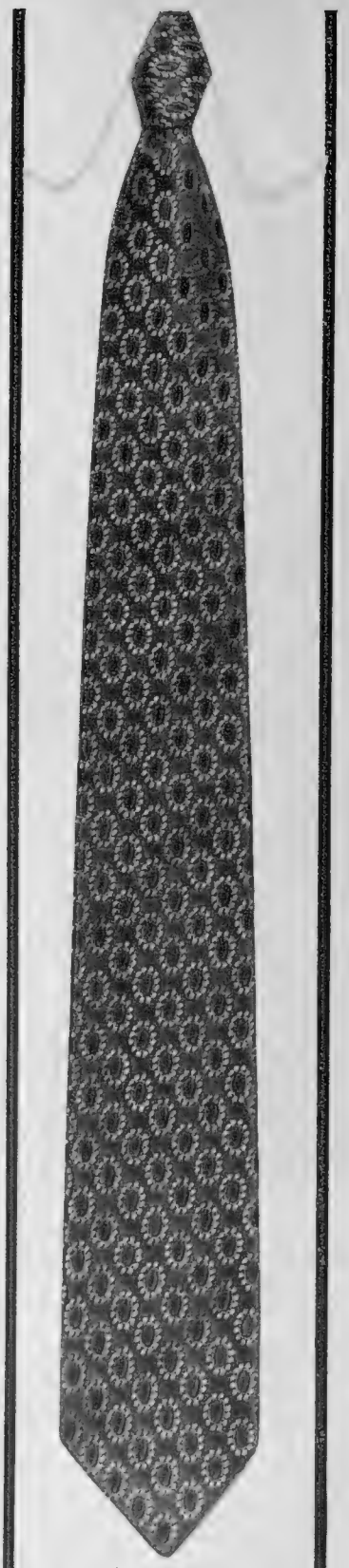

Peter Wilson holding a plate belonging to the Duke of Gloucester

Short of money? That's not just a question for Christmas shoppers this year. Less money in circulation means less money going to deserving causes. And right in the middle of the winter social swing it means a major headache for charity event organisers. DOREEN KING reports on one ingenious answer to the problem of giving without tears.

BID FOR YOUR OWN HEIRLOOMS AT THIS BEAT-THE-FREEZE AUCTION

THE squeeze and the freeze are hitting some of the most hard - working people and worthiest causes in London. Charity organisers are finding that this is very much the winter of their discontent. Money is tight and ball and dinner-goers who, in happier economic conditions, would willingly buy half-a-dozen tickets for themselves and their friends, now hesitate or apologetically refuse.

A partial solution to the problem has been ingeniously devised by the St John Ambulance Brigade. In previous years their major winter season event has been either a theatre benefit or a Christmas bazaar.

This year (on 15 December) St John's plan to hold an antique auction at Chelsea Old Town Hall at 10.30 pm, with a champagne buffet at 9.30. Peter Wilson of Sotheby's will conduct the auction and St John's hope that people will donate antiques, *objets d'art* or jewellery.

Gifts in kind

Mrs Elizabeth Courtney, who is organising the auction explained: "We felt people would find it less painful to give something from their homes or, in fact, to give something in kind rather than cash. We thought perhaps some people might be generous enough to give heirlooms they really want to keep."

Mrs Courtney explained the apparent paradox. "If we are given an item for the auction which the possessor really does not want to part with, well, they can get the benefit of Mr Wilson's expert valuation, then buy it back for themselves."

Pretty young birds who work for St John's, either as volunteers or on a full-time basis, have been chatting up tough professional dealers at Portobello Road and Camden Passage.

Forays by car into the Home Counties antique shoppe belt are proving equally successful. Some rather splendid and aristocratic gifts are already being lovingly labelled at St John's Grosvenor Crescent headquarters.

Royal inkwell

The Queen Mother is donating a piece of silver from her private collection, an elegant Georgian inkwell.

Earl Mountbatten has given a valuable jade figure from the late Lady Mountbatten's collection. It's described as "a rose quartz figure of Pu-Tai seated with naked abdomen." It's very valuable and a delicious shade of pink.

The Duke and Duchess of Gloucester have donated a Limoges dessert service. It's described as "a French porcelain dessert service, each piece decorated with a small gilt medallion, brightly coloured with Japanese mythological subjects and sages and peasants."

The dessert service has two centre dishes, 25 plates, is over 100 years old and it would be a sin to use it for eating.

Lady Ellenborough has given a handsome zircon and diamond pendant. Artist Anna Zinkeisen has specially painted a picture for the auction, titled *Raindrops on a Rose.*

The Dowager Lady Bessborough has given an antique miniature clock which has lapis lazuli pillars set with aquamarines. The Right Honourable Lord Ancaster has donated a Chinese enamel ewer and basin. The *chinoiserie* theme continues with gifts from Lord Pembroke of a set of Japanese porcelain bowls and a Chinese vase from Sir Charles Turner.

According to Mrs Courtney, interior decorator David Hicks, who will autograph copies of his new book at the event, predicts that Chinese and Japanese objects are the coming trend.

Alfred Hecht, the well-known art patron, has given St John's four extremely attractive bird prints.

Mrs Rosamund Birley has given a Gobelins tapestry cushion cover, and Terence Davis, who has just published the definitive work on Nash architecture, has given a Regency sofa table.

Gay evening

Tickets, which are selling quickly, have already been bought by Mr Paul Getty, Lord St Audries, Doreen Lady Brabourne, Lady Harold Mitchell, Mrs Hochschild, Lady Portarlington and Lady Caradon. "There'll be a tombola as well and prizes of bottles too. It should be a gay evening and a jolly good party," Mrs Courtney explained.

Peter Wilson commented: "All over the world, although stock markets have been unsettled, sales have shown that a great many people prefer buying works of art to any other form of investment. When shares and certain other properties have gone down in value, our experience so far this season shows that pictures and works of art have increased in price."

Tickets for St John Ambulance Brigade auction, at the Chelsea Old Town Hall, 15 December, 10.30 p.m., 3 guineas. Obtainable Mrs E Courtney, 8 Grosvenor Cres, SW1

Jaynie Edwards, seen in the picture above, between her associates Dominique Jones (left) and Anne Grundy, started in London as a self-styled "charity gold-digger." The interview below gives some indication of why at the age of 26, she has made such a conspicuous impression on the London scene.

The tycooness – a girl with the golden touch

IF, as legend and foreigners have it, most English people are born two whiskies below par, Jaynie Edwards, on the way to becoming a tycooness, was definitely born two magnums of Moët et Chandon above.

In London 1966, amid freeze, squeeze and unhappy omens for the property market, Jaynie has just started her own independent estate agency J Edwards & Company, with two girl friends.

Jaynie is the only one with property experience. Her associates and close friends, Dominique Jones and Anne Grundy, joined her when she opened for business just over a month ago. Jaynie's a blonde bombshell, Anne's long-haired, debby, sweet-faced and slightly buck-toothed, Belgian-born Dominique has a ripe Simone Signoret quality, a fascinating accent and according to Jaynie, "She's our secret sex-appeal weapon. We put her on to all the really tough clients."

At the moment J Edwards & Company is an all-girl office. The girls are, however, prepared to consider employing a man. As Dominique remarked, "He could make the coffee . . ."

Jaynie is American-born of English parents, who divorced when she was quite young. Her father is a real estate dealer in California.

She describes herself as a Gipsy, has travelled round the world, and since she arrived in London four years ago has moved flats 25 times.

Jaynie has also done a pretty thorough job of setting the Thames on fire. She arrived in London "without knowing a soul" and now numbers her friends in the thousands. She opted for American nationality at 21.

Jaynie was once taken for Australian and, "I told them they'd get a punch on the nose."

She loves giving parties. The usual number of guests is 150 unless it's dinner. She also gives parties for charity in her home, most recently two parties for the Soldiers', Sailors' and Airmen's Families Association, two nights running. Prince Michael of Kent attended one.

She is "chairman of half the charities in London." More particularly she is chairman of the Junior Committee of the Royal National Lifeboat Institution, on the general committee of the Red Cross – "I was junior chairman of a Red Cross ball two years ago and made them so much money they've never let me alone since" – junior chairman of the Soldiers', Sailors' and Airmen's Families Association, and junior chairman of British American Associates, an educational charity which helps consolidate good Anglo-American relations. She also works for the Sunshine Fund for Blind Babies.

Jaynie says: "I'm a charity gold-digger. I don't think it's worth my while to stand in the street with a collecting tin. You don't get enough that way. So instead I go to a posh restaurant like the Mirabelle at lunchtime, go up to men, chat them and get a fiver."

When Jaynie took the ground and lower floor of a Georgian house in South Street, Mayfair, for her offices, the GPO said she might not have telephones installed for six months. So she wrote to 10 Downing Street, to Mrs Wilson, whom she had met "vaguely" through the charities. Result? Jaynie got her telephones (red and white) in two weeks flat.

The kind of property in which Jaynie deals?

"Gawd, we're expensive. Most lettings are for between £1,000 a year and £5,000. We don't touch anything for selling under £15,000."

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The newest trend in holidays – King Wenceslas Ski Parties – WEEKLY from 23rd December include Dancing and a different National Feast every night, barbecues and folk-dancing. Free Beer on New Year's Eve Night! and a Fabulous Ski Masquerade on New Year's Day.

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HOW TO BE
THE COMPLETE LONDON LIFER

Do you rate as a happy drinker?

Christmas means more parties, more excuses for impromptu celebrations. This week's quiz by ROGER BAKER (above) looks at your approach to alcohol

1.
At this moment (don't cheat) your drinks supply consists of:
(a) half a decanter of sherry
(b) enough stock to serve a four-course meal to eight people, giving them a wide and appropriate choice of aperitifs, wines and liqueurs
(c) enough gin, whisky, vodka to maintain your hostly reputation when three unexpected people arrive

2.
Do you generally regard wine as:
(a) something special for high days and Holy days?
(b) a natural part of your daily intake of liquid?
(c) foreign muck?

3.
Drinking accessories in your house are likely to be:
(a) "I know there's a corkscrew somewhere"
(b) a fully equipped miniature bar complete with bottle-cap removers, atomic-powered cork removers and ice buckets
(c) A quantity of varied glasses, but not enough of one kind if everyone chooses the same type of drink

4.
How would you mix these cocktails?:
(a) screwdriver
(b) flamethrower
(c) spritzer

5.
At which place would you prefer to meet your date?:
(a) the Ritz American bar
(b) the local pub
(c) Fortnum & Mason's soda fountain

6.
Your remedy for a hangover tends to be:
(a) scrambled eggs and grilled kidneys
(b) a hair of the dog
(c) some concoction involving any bizarre combination of any ingredients like Worcester sauce raw eggs, sweet sherry, etc.

7.
It is half-way through the evening, and you know that quite soon you will be very drunk indeed.
Your plan is:
(a) what-the-hell, I'm only young once, another whisky, please
(b) I think I'd better catch the 9.15 after all
(c) just plain dry ginger please

8.
Confronted with a staggering array of drinks, you are likely to ask for:
(a) oh yes, er, a dry sherry, please
(b) my usual whisky on the rocks, please
(c) mix me something I've never had before, duckie

9.
Which of the following things do you believe?:
(a) a pint of milk before an evening's drinking prevents a hangover
(b) a Nebuchadnezzar is 20 quarts of champagne
(c) two gins before, a bottle of Gewurztraminer and a bottle of Rioja during, and three brandies after isn't going to affect you as much as an evening on the beer with the boys

10.
Suddenly it is announced that the world's supply of alcohol has ceased and will never be resumed.
Your reaction will be:
(a) suicide
(b) so what?
(c) now, there's this thing you can do with potato peel and nettles . . .

HOW TO SCORE

1. (a) 0 (b) 10 (c) 5
2. (a) 2 (b) 10 (c) 0
3. (a) 0 (b) 10 (c) 5
4. (a) vodka and as much fresh orange juice as you like
(b) equal measures of vodka, whisky plus a dash of green ginger wine
(c) white, dry wine topped up with soda, plus ice. Score for knowing what they are (a) 5 (b) 10 (c) 5. Score an extra 5 each for knowing how to do it
5. (a) 10 (b) 5 (c) 0
6. (a) 10 (b) 0 (c) 5
7. (a) 5 (b) 0 (c) 10
8. (a) 0 (b) 10 (c) 5
9. (a) this doesn't work with me, but it may with you – 5
(b) True — score 10
(c) False – lose 10
10. (a) 5 (b) 0 (c) 10

HOW YOU RATE

0-50: a timid, unenterprising drinker. If you just don't like it, okay. But if you do, then brisk up. 50-100: the enthusiastic, happy drinker. Perhaps a little indiscriminate in both palate and manner. The last to leave any pub or party, and often a bore – particularly the next day. Over 100: the highly sophisticated drinker. Like everything else in your life, drink is well organised for maximum enjoyment and minimum embarrassment

First of a series of London faces – by Vasco Lazzolo

AN anonymous banker once decided that he needed a new face, so he asked Vasco Lazzolo to design him one. On the basis of this design, his face was completely remodelled by a plastic surgeon. Although this commission was exceptional, it demonstrates the benign attitude towards painting which has made Vasco Lazzolo one of Britain's most-sought-after portraitists. This week he begins a new series – specially commissioned by *London Life* – of famous people. His first portrait . . . himself.

Vasco Lazzolo trained at the Liverpool School of Art and then at the Slade in Oxford. His first job was as a commercial artist at £3 a week. From then on he has had a succession of famous people posing for him at his studio in Edwardes Square. His subjects have included Prince Philip, Somerset Maugham, Samuel Goldwyn, Lady Hastings and countless others.

Vasco Lazzolo has the unusual gift of seeing the best in everybody. Most of his sitters express surprise when they find that their faces do, after all, contain some deeper significance. He tries to see through the outer faces to some inner reserve of warmth.

Above all, he allows his own sense of humour to touch off a corresponding reaction in his subject. When one client asked him how much he charged for a half-length portrait, he asked: "Which half do you want?"

At the moment he is entering what he irreverently terms his "Cubist period." But underneath this light mockery is a very serious dedication to art. Since so much of his own personality is reflected in his portraits, it is particularly appropriate that he should begin the present series with a picture of himself. Friends who have seen it say that he has avoided any trace of flattery!

Education can be fun – even during the holidays

ONE way of keeping children happy and occupied in the holidays is by educating them. The London museums and many of the national societies arrange Christmas lectures specially designed for young people. SHEILA FITZJONES gives details of some of these children's programmes.

Natural History Museum, Cromwell Road, SW7. Daily lectures at 3 pm from 27 December to 7 January (excluding Sunday), for children between 10 and 16 – adults welcome at the lecture hall too. Tickets at the door. On the 6th, the lecture will be replaced by a Natural History Quiz in which all the audience compete.

Victoria and Albert Museum, South Kensington, SW7. Lectures suitable for the 8-13 age group in the lecture theatre: 30 December: "Da Vinci's Flying Machines." 5 January: Two-part film show – "Steps of the Ballet" and "Visit to Picasso." 4 January: "Singing and Musical Instruments" with Derek Shrub and the Renaissance Singers.

Science Museum, Exhibition Road, SW7. Daily lectures 29 December-4 January (except Sunday): "Memorable Pages from the Book of Scientific Discovery" by Victor Wall and John van Riemsdijk, illustrated by film and slides. Tickets from the Lecture Service of the museum. Suitable for children over 10.

Geological Museum, Exhibition Road, SW7. Various illustrated lectures and film shows between 28 December and 5 January. All designed primarily for 11-year-olds upwards. Parents welcome, but accommodation is limited and tickets must be obtained from the museum beforehand by sending a stamped addressed envelope.

Tate Gallery, Millbank, SW1. 2 January, 2.30 pm: "Modern Art – some Questions Answered" by Laurence Bradbury. 6 January, 2.30 pm: "Costume Fashion in Painting" by Joan Mary Cregan. Illustrated lectures suitable for children from 12 upwards.

Royal Society of Arts, 8 John Adam Street, WC2. 30 December, 2.30 pm: "Animal language" by Dr J D Carthy. 4 January, 2.30 pm: "Robots" by Professor M W Thring. Illustrated lectures suitable for children from 10 upwards. For tickets apply to the secretary.

Royal Institute of British Architects, 66 Portland Place, W1. 29 December at 3 pm: "Countdown to A.D. 2000" – illustrated lecture by Leslie B Ginsburg on life in the next century. 2 January, 3 pm: Second lecture on the same theme, about design in the future. Tickets from the Secretary (letters should be marked "Christmas Holiday Lectures"). Suitable for children from 13 upwards.

Royal Commonwealth Society, 18 Northumberland Avenue, WC2. 29 December, 1.15 pm: "Police Dogs" lecture and practical demonstration given by deputy commander in charge of the Metropolitan Police Dog Training School. 3 and 4 January: Study Conference for sixth formers on "Taking Stock of the Commonwealth." Conference fee 15s for the two days, including lunch. Further details and tickets for study conference and lecture from Public Relations Office.

Royal Institution of Great Britain, 21 Albemarle Street, W1. Lectures on "The Engineer in Wonderland," by Professor Laithwaite on 27, 29 and 31 December and 3, 5 and 7 January at 3 pm. Illustrated with experiments. Suitable for ages 10 to 17. Tickets from the Secretary.

Commonwealth Institute, Kensington High Street, W8. Film shows for children all through the holidays, also the following lectures: 29 December: "Jemima Goes to India" by E C Wheatley. 2 January: "Under-Sea Kingdom of Africa" by Ley Kenyon. 30 January: "To Ayer's Rock, Australia" by L T Colquhoun. Cinema and galleries are closed on Christmas Day and Boxing Day.

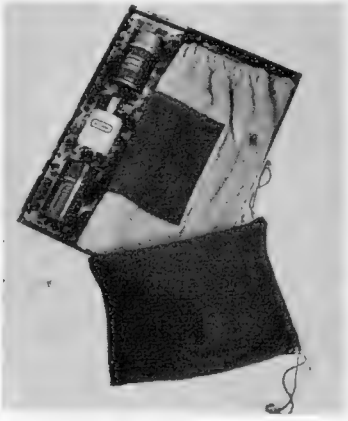
NEW THINGS

by Annabella Eatherley

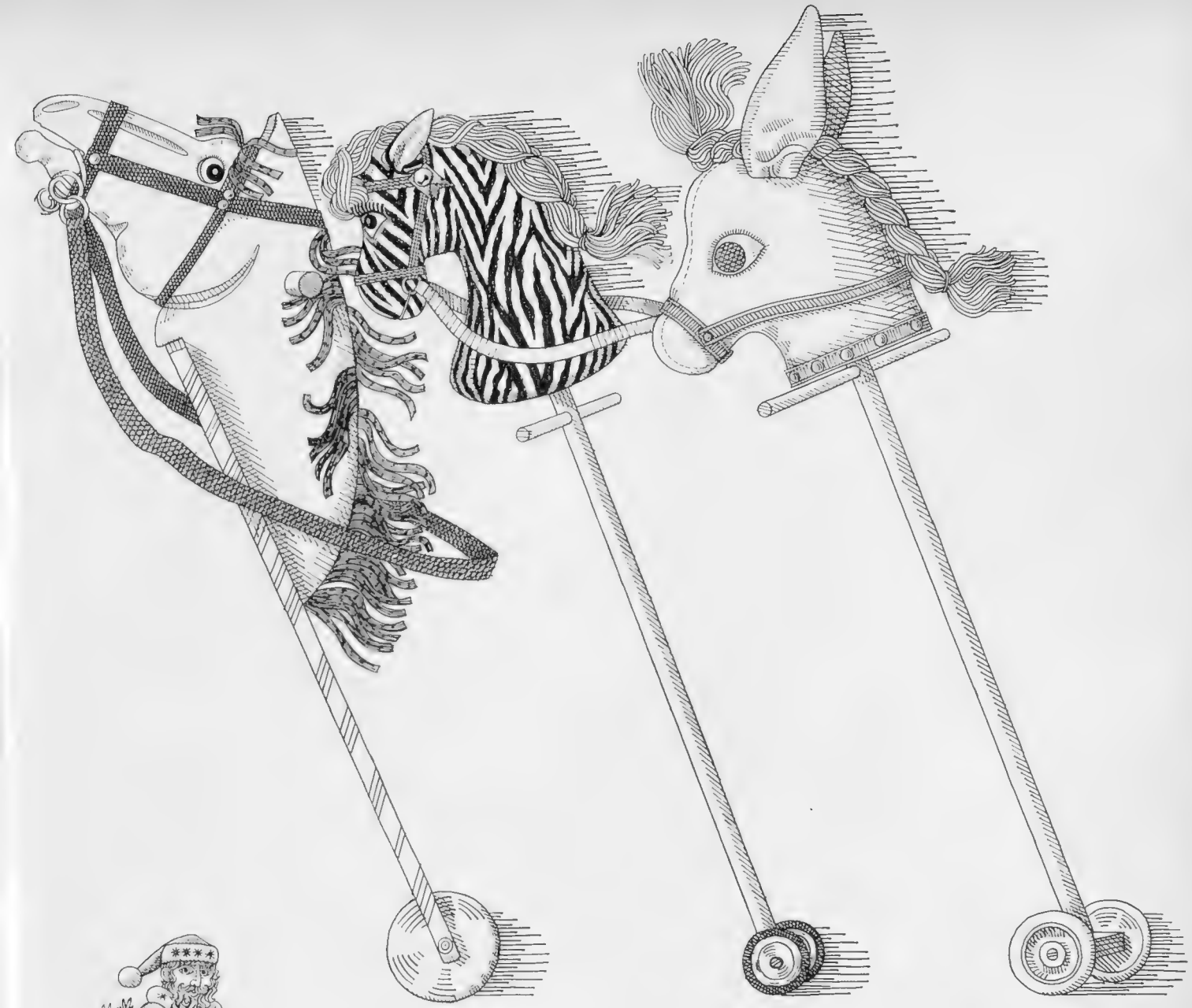
New toy animals made of brightly coloured wools and fabric: from £1 5s to £2 10s each from Craft Gallery.

New way of playing lotto with pictures. For children aged 4 to 6 years: 12s 9d from James Galt.

Above: New wooden spice tower which unscrews into 5 sections that can be labelled: £3 3s from Woollands.
Left: New luxury present for Him, containing towelling wrap, sponge bag, Aramis shaving foam, and after shave; £6 6s by Estee Lauder.



Below: New presents for Her. On the right, perfume spray £2 5s; on the left, a box containing Youth-du bath oil, perfume, eau de perfume spray: £2 8s by Estee Lauder.



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P.S. We are open from 9 a.m. to 5.30 p.m. on Saturday 17th Dec

DRESS UP RIGHT DOWN TO THE GROUND...

. . . for the Christmas party season. It's imperatively the time to wear long dresses or long skirts – keep the mini bit for the day. Disguise yourself as a *femme fatale*. Disguise your noisy children with cloaks and silks and satins and white socks to be seen-not-heard angels . . . remembering that Christmas is the time for transformations.

Fashion by Sarah Drummond, Norma Moriceau and Margaret Dreyfus
Photographs by John Carter

Marigold silk giselle dress by Gina Fratini, 31 guineas at Vanessa Frye; gold shoes by Charles Jourdan, 12 guineas at Elliott. Gold ball earrings 7s 6d at Dickins & Jones and Harrods. Lucy's dress, with a velvet skirt and lace-layered bodice, costs £14 12s 3d at Domino. Gold shoes from Elliott (Westbourne Grove only), £1 2s 11d. Vanessa Frye, 6f Sloane Street, SW1 (BEL 1909). Domino, 7 Harrington Road, S Kensington SW7 (KEN 1820).

Left: Romantic silver-grey tucked dress, 44 guineas at Deliss, worn with long drop pearl and diamante earrings, 6 guineas at Harrods. Lucy's long white crepon dress with maroon sash is £11 1s at Domino; her black patent bow shoes are from Elliott and cost £2 9s 11d. **Above:** Emerald green Irish wool shirt £5 15s, and matching skirt checked with purple 14 guineas, from Laura Desmond; silver cover-up shoes, £6 16s 6d from Elliott. Lucy's green dress is by Popchicks (also in white), about £3 5s at Peter Jones and Hamleys. White tights by Echo. Black patent buckle shoes, £3 0s 11d at Harrods. Laura Desmond, 163 Draycott Avenue, SW3 (KNI 3386). Peter Jones, Sloane Square, SW3 (SLO 3434). Hamley, 200 Regent Street, W1 (REG. 3161)

Thai silk shocking pink and ruby quilted coat and dress by Design Thai, approx. 99 guineas at Woollands 31 Shop; shoulder-length pink sequin earrings, by Adrien Mann, £3 5s 6d at Dickins & Jones and Harrods. Gold sandals 6 guineas at Elliott. Lucy's long pink silk dress is 12 guineas at Harrods, her gold shoes are from Elliott (Westbourne Grove only), cost £1 2s 11d. from Woollands, Knightsbridge, SW1 (BEL 6000).

. . . AND DRESSING HIM UP FOR CHRISTMAS

Chalk-blue double crepe dress with three shades of blue boa trim from Christian Dior London. Blue crystal earrings 5 guineas at Paris House. Gold shoes by John Smith, 5½ guineas at Elliott. Barnaby wears black velvet pants, £3 5s, black velvet cloak £5 19s 6d (both these to order), white cotton shirt with detachable frill £1 14s 6d, all from Dickins & Jones. Black patent pumps £1 2s 11d from Elliott (Westbourne Grove only). Christian Dior London, 9 Conduit Street, W1 (GRO 6255). Paris House, 47 South Molton Street, W1 (MAY 5065). Elliott, 48 Brompton Road, SW3 (KNI 0333); 76 New Bond Street, W1 (MAY 3644); Westbourne Grove, W2 (BAY 9621). Dickins & Jones, Regent Street, W1 (REG 7070).

Darkly silver shirt dress from Biba, about 6 guineas; silver sequin earrings by Adrien Mann, 25s 6d, at Dickins & Jones and Harrods. Barnaby's beige Swedish corduroy military jacket, £9 5s, and his ochre velour polo sweater £2 15s, both from Colts of Hampstead. His pin-stripe hipsters cost £1 15s 6d at Fenwick. Biba, 19/21 Kensington Church Street, W8 (WES 6287). Colts of Hampstead, 31 South End Road, NW3 (HAM 7387).

Christmas cracker dress by Jean Varon in white, pink and lime silk, 13 guineas at Harrods. Diamante golfball earrings by Adrien Mann at Dickins & Jones and Harrods, £4 17s 6d. Silver shoes 6 guineas at Elliott. Barnaby's white crepon shirt with detachable frill, £1 12s 6d, and olive-green pants, £1 14s 6d, both from Pollyanna; white tights 17s 6d and patent buckle shoes about £2 15s to order, both from Dickins & Jones. Pollyanna, 35 Thayer Street, W1 (WEL 4739); Harrods, Knightsbridge, SW1 (SLO 1234).

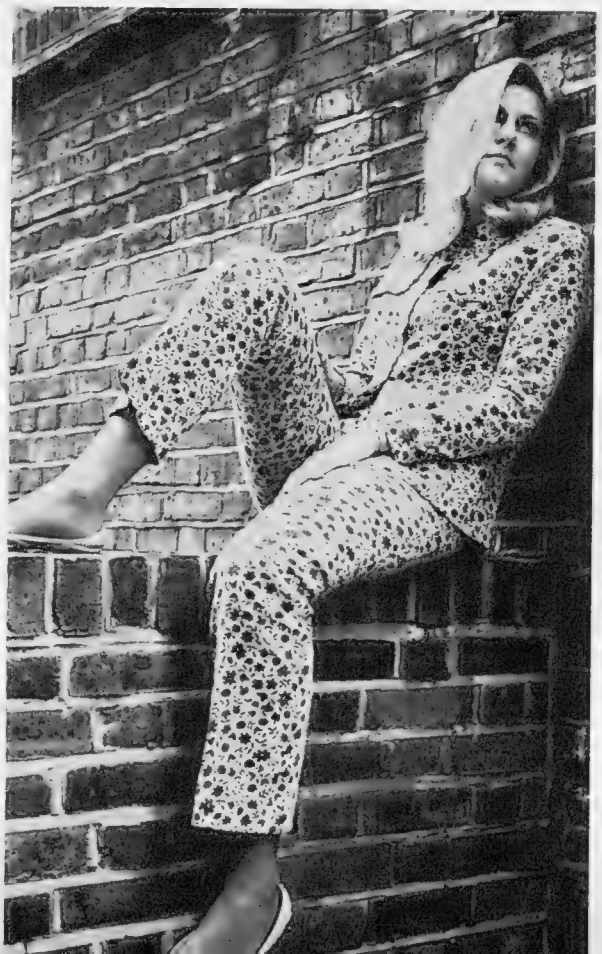
WHAT PEOPLE ARE WEARING

Olivia Smithers (above): wearing a navy tweed skirt from Vanessa Frye, a navy jersey from Fontana and an off-white kid coat from Deliss.

Peter Wright, Sue Reid and **David Hepburn** (left). Peter wears a brown suit bought in Leamington Spa, and a Dior black silk tie; Sue's silver lurex dress comes from Earlybird, and David's black wool jacket and grey trousers from John Michael.

Jane Mitchell (above), ex-deb, who with a friend has just started a mobile discothèque (for private parties) called Playin' Jane. Jane is wearing a white silk culotte dress from Pandora.

Pete Clarke (below), a car salesman for Phillips Motors (who provided the Corsair convertible in the picture), wearing a light grey herringbone three-piece suit from Rose's in the Mile End Road.



Artist **Pamela Blake** (above), wearing a plus-fours suit in browns overchecked with autumnal colours, designed and made by Mrs Brewer at the Carrot on Wheels. Her yellowy orange stockings and sweater are from the new 5th Avenue.

Pen Small (left), wearing a pink and brown trouser suit in needlecord from Clobber.

Janet Lyle, who, with her partner Maggie Keswick, runs Annacat, the boutique in South Kensington. Janet is the daughter of Lt.-Col. Michael Lyle and granddaughter of Viscount Thurso. Their boutique dresses some of the smartest young women of London and has Lady Herbert, Lady Bute and Lady Charles Spencer-Churchill among its customers. Janet is wearing one of her designs, a long pink patterned silk culotte suit and riding her Raleigh fold-up bicycle.

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SPORT

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London Welsh v London Irish. Old Deer Park, Richmond. Sat. (District Line to Richmond or train from Waterloo)

Wasps v London Scottish. Eton Avenue, Sudbury. Sat. (Piccadilly Line to Sudbury Town)

ASSOCIATION FOOTBALL

First Division

Fulham v Southampton. Craven Cottage. Sat, 3 pm. (District Line to Putney Bridge, then riverside walk)

Tottenham Hotspur v Leicester City. White Hart Lane. Sat, 3 pm. (Rail from Liverpool Street to White Hart Lane)

LECTURES

BRITISH MUSEUM, Bloomsbury, WC1 (MUS 1555). Th 8 Dec: everyday life in ancient Mesopotamia. 11.30; everyday life in ancient Egypt. 3.0

F 9 Dec: the Elgin marbles. 11.30. The Assyrians. 3.0

Sat 10 Dec: Graphic art of Japan, single prints (illustrated). 11.30. General tour – ancient Mesopotamia. 3.0

M 12 Dec: Babylonian mythology. 11.30. Illuminated manuscripts. 3.0

T 13 Dec: Egyptian sculpture. 11.30. The Anglo-Saxons. 3.0

W 14 Dec: Japanese lacquer. 11.30. Persian painting (illustrated). 3.0

COMMONWEALTH INSTITUTE, Kensington High Street, W8 (WES 1852). M 12 Dec: The New Guyana, Robert Moore. 5.45

EXHIBITIONS

ROYAL FESTIVAL HALL, South Bank, EC1. Busoni Centenary Exhibition. Comprehensive exhibition of the life and works of Ferruccio Busoni. Scores, designs and scenes from his operas. Until 20 Dec: M-Sat from 7.0, to concert goers

BETHNAL GREEN MUSEUM, Cambridge Heath Road, E2. Half a century of Modern Design. Display of the Victoria and Albert Museum's collection of design from *art nouveau* to Dufy, Grant, Nicholson etc. Until 5 Feb: M-Sat 10-6, Sun 2.30-6

CAMDEN ART CENTRE, Arkwright Road, NW3. Toys Old and New. Many exhibits are over 100 years old. Until 18 Dec: T-Sat 11-8, Sun 2-7

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THE FASHION SERVICE FOR WOMEN . . . by Norma Moricea

BAUBLES: Here's something which has been created especially for Christmas parties, and it's by Gianni, Paul and Philippe, of 27 Basil Street (KNI 6398/9). Dynel hairpieces are brushed over Christmas baubles and decorated with black, silver or gold velvet bows *(see picture right)*, or on lengths of ribbon. Prices range from 6 to 15 guineas.

SHIMMER TIPS: *More news of gold and silver nails from Cyclax, who are rushing to have their Shimmering Gold and Shimmering Silver nail-varnishes available throughout the country by January. Looks great for evening wear or worn as a top-coat over normal nail colour for general use. The price will be 6s 6d.*

DIFFERENT SCENT: Roberto Capucci, the Italian couturier, has introduced two new perfumes, Parce Que and Graffiti, ranging from one-eighth of an ounce at £1 5s to two ounces at £8.

BEWITCHING HOUR: *Styled for after-six-wear by Xavier of Knightsbridge, 3 William Street, SW1 (BEL 6141), are their "mobile" additions to Xavier's smooth head-hugging day style. Made from synthetic fibres in a variety of shades, from 6 guineas.*

Jane Lumb explains how she beats the cold

JANE LUMB *is a 23-year-old model, with light olive skin. Her skin, though, tends to be dry, so she never washes it with soap or water, but uses (a) Nivea cream to cleanse, (b) a mixture of witch hazel as a mild astringent, and (c) Lancôme's Absolue at night. Before her foundation, Jane applies Revlon's Moon Drops or Lancôme's Frescabel pre-make-up base, then applies Germaine Monteil's Superglow, followed by a dusting of Lancôme's Rachel Cendree powder.*

To highlight (and erase shadows), Jane uses Germaine Monteil's Secret Light under and over her eyes and on her cheekbones, and for shading she likes Quant's Face Shaper. Simplicity is the key-note for Jane's eye make-up – a line of Max Factor's black block liner above lashes, Lancôme's brown shadow in her eye hollow and extended, and Lentheric's block black mascara for lashes ("It never causes allergies or hurts your eyes"). Lips have Yardley's Slicker Lip Gloss and Frosted Slicker on top.

On very cold or windy days, Jane uses Revlon's treatment handcream under her make-up as a protective layer – she says it helps to prevent spots, too. Once a day (generally at night) she uses Rubinstein's Silk Grains to cleanse pores: this is first-class if your skin is looking a little sallow, too. Her perfume: Belenciaga's Le Dix.

FOAMING: A new foam bath called Aqua D'Oro is now on sale for 10s 6d a bottle, or in bath satchets at 1s. You can soak in it for ages, as no soap is required.

CHRISTMAS LIGHTS: Some news of glowing make-up designed for Christmas, by Harriet Hubbar Ayer, to make you "shine" at all those parties. For the eyes: Golden Express Eyeliner drawn over the muted sheen of gold and opal eye-shadow, glowing complexion with Scintillante face powder (which shimmers and reflects), and a shiny finish to the lips with Ibis rose lipstick, all of which is topped with a slick of Super Brillant.

COLOUR CONTROLLERS: This is the name of an interesting new product by Germaine Monteil. It comes in four colours: Ice (blue), Mint (green), Gold and Violet, and slicks over (or under) any lipstick, to create super shiny effects. For the girl who is artistically inclined, they can be used to create any special colour to match your clothes, just by experimenting . . . what's more, with the aid of a brush, any old ends of lipstick can be utilised to create a new colour. The price is 15s 2d.

HIS PLACE

by Roger Eldridge

DESIGNERS who glibly claim to have resurrected Regency styles in male clothing are telling a half-truth. The present trend in flared trousers and jackets is only authentic from the waist upwards. Regency trousers were in fact so tightly fitting that even a slight increase in weight meant a frenzied dash to the tailor. The shape was maintained by a band of elastic under the foot (like the modern skipants) and the lower leg was covered by a Hessian boot topped by decorative tassels.

Charles Macarthur Hardy, who owns Hardy's of Knightsbridge, intends to make the reversion complete. His ancestor, Captain John Macarthur, took the first Merino sheep to New South Wales and founded the Australian wool industry. When he returned to England at the beginning of the 19th century he designed Regency clothing in partnership with Beau Brummel. Now, 150 years later, his descendant is remaking Regency suits – in Merino wool.

"The coincidence is remarkable," said Mr Hardy. "Actually my suits are only half-Regency at the moment because to go the whole way all at once would be too hasty. But eventually I will make really skin-tight trousers and stock boots to go with them."

Charles Macarthur Hardy wears a self-styled semi-Regency suit in fawn and red check Merino wool. The plus-twos, standing in for knee-high boots, are £8.

Hermes have devoted the entire ground floor of their shop in Piccadilly Arcade to a display of foulard silk scarves. The designs are colourful variations on scenes from hunting, shooting and fishing, and cost £9 10s 6d each. Also available are mink and cashmere scarves at 12 guineas.

INSTOMANIA has overcome men's clothing. We've had packs of disposable handkerchiefs and underwear. Now, Chelsea art students are making their own ties and shirts out of a special photographic-type paper, which looks vaguely like the celluloid collars once worn by civil servants. As one student said: "All our clothes are originals." One can foresee the time when people won't wear clothes at all. They will merely paint shoes on their feet and print stitching along their arms and legs, like some form of ephemeral tattooing.

A new look in jeans by Schofield Brothers, called Fall-Fronts. They incorporate a smooth front flap which works in a similar way to the sailor's method of fastening. Behind the flap is a hidden pocket. The blue denim version costs approximately 32s 6d retail price.

The manic craze for anything in silver – started, I suspect, by a far-sighted sales team in Peter Robinson's – has moved into the realm of male fashion. However, most males are still hypersensitive about the too-way-out, and it is unlikely that there will be any large market for all-silver gear. As an acceptable alternative to this, Swan have introduced a silver lacquer spray, costing 5s, which works on shoes and most leather garments. Time to drag out those old *blousons noirs* languishing forlorn in the wardrobe. Hospitals could also supply the spray to patients who want to give a new, dazzling look to plaster casts.

Following the current asymmetrical look in men's sweaters, McCaul are introducing a white Bri-nylon polo neck with three contrasting stripes of varying widths down one side of the front, balanced on the other side by a coloured hip pocket with three white stripes. Costs about 52s retail.

CECIL GEE'S collection of spring clothes includes a new line in trousers, where the zip is carefully concealed to give the impression of an ordinary seam. This discreet styling is incorporated in a variety of styles and materials, notably in tan or black striped Shetland tweed, and golden-bronze diagonal cord, both at 5½ guineas. On a casual, less formal level, however, they go to the other extreme. A range of sailing outfits in alternating clear and yellow PVC has square panels cut out of the chest and clear sections on each leg. The outfit costs 15 guineas.

After an extensive study of Christmas displays, it seems that the fashionable leather for accessories this winter will be crocodile skin. As a material it tends to be bulky and heavy, and to make matters worse, there is a tendency to incorporate a complex system of flaps and special compartments in wallets – one salesman even raved about an added pocket for parking tickets. Personally, I mourn the passing of the slim, unadorned black leather wallet.

Sailing suit by Cecil Gee in yellow and clear PVC, 15 guineas.

Unless you can afford the luxury – or the bother – of tailor-made shirts, you will probably suffer from the fairly universal inconvenience of having excessively long or excessively short sleeves. Next spring, however, British Van Heusen are introducing variable sleeve lengths, ranging from 32 to 36 inches. The price will be about 50s.

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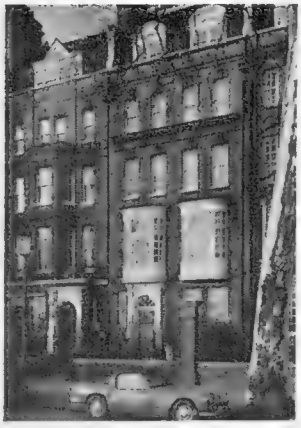

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Designed by Florence Desmond

A magnificent Hampstead house, designed by actress Florence Desmond for herself before the war, is on the market just now. It is Ilchester House, in exclusive Winnington Road, N2. And it will be auctioned at the May Fair Hotel, Berkeley Street, on 19 January, if not sold privately before then.

It stands on nearly three-quarters of an acre of ground, directly opposite the first tee of Hampstead Golf Course, and has uninterrupted views over the course. The house is detached, double-fronted and Georgian in style. Frontage is approximately 101 ft., with a semi-circular drive-in for cars. Accommodation, which is compact and easily run, comprises six bedrooms, dressing-room or additional bedroom, three bathrooms, an excellent suite of three ground-floor reception rooms, cloakroom, American-style kitchen, staff sitting-room and a playroom especially equipped as a cinema.

There is a garage for two cars, and the York paved sun terrace and covered sun patio overlook a full-size hard tennis court. Throughout the house there is thermostatically controlled gas-fired central heating. The lease is held for 964 years unexpired, at a ground rent of £82 a year.

Auctioneers are Blake & Co, 103 Mount Street, Grosvenor Square, W1.

View of the Downs

For £22,000, you can buy a house with a view, overlooking the Surrey Downs. Saranda Hill, Rockshaw Road, Merstham, has a large drawing room, dining room, modern kitchen, six bedrooms, dressing room, three bathrooms and newly installed oil-fired central heating. There is also a cottage in the grounds, which extend to about 5½ acres, and comprise gardens, paddock, orchard and woodland. Owners are Mr and Mrs B W Denning, and the agents are Knight, Frank and Rutley.

● There's to be a £2,650 overhaul for the 1½-acre garden at Kingston House, the luxury flats in South Ennismore Gardens, SW7. The flats are owned by Property Holding and Investment Trust Ltd, who have commissioned RAE Gardens, Ltd, of Putney, to do the work. Eighteen of the 30 poplar and plane trees will come down. Dank shrubbery will be lopped. The soil will be revitalised and £700-worth of flowering trees and shrubs will be planted. The new look is expected by spring.

The trees will include silver birches and cypresses, and the plants azaleas, hibiscus, roses and fuchsia.

john mcleod

A facelift for Kingston House (above), luxury flats in SW7. £700 worth of flowering trees and shrubs will be planted by the spring. Bottom left: Ilchester House overlooks Hampstead Golf Course. Right: Saranda Hill, Merstham.

SALEROOMS

THURSDAY 8 DECEMBER

Books on Natural History. Included are a first edition of *The Temple of Flora* by R J Thornton and *Zoological Sketches* by Joseph Wolf. 11.0. Objects of art, English and Continental furniture. 11.0 and 2.30. Christie's

Antique and modern furniture, old and modern pictures. 11.0. Bonham & Sons, Montpelier Galleries

Foreign silver and plate. 11.0. Impressionist and modern paintings, drawings and sculpture. Works by Renoir, Dufy, Degas, Pissaro, Toulouse Lautrec, Rodin. 2.30. Sotheby's

Paintings, drawings and engravings. 11.0. Knight, Frank & Rutley

FRIDAY 9 DECEMBER

Impressionist and modern drawings, paintings and sculpture. Among the works are paintings by Wallis, Bauchant, Desnos, Cocteau, Rodin, Dufy, Israels, L S Lowry and the *Head of Sunita* by Sir Jacob Epstein. 10.30. Christie's

Furniture and objects of art. 11.0. Sotheby's

MONDAY 12 DECEMBER

Western and Oriental manuscripts. 11.0. Portrait miniatures and objects of vertu. Among the snuff-boxes, there are four Louis XV gold and enamel boxes of fine quality. 11.0. Sotheby's

English pottery and Continental pottery and porcelain, including Victorian Staffordshire figures of Jenny Lind and others; Toby jugs; stirrup cups and a Wedgwood and Bentley pestle. 11.0. Christie's

Stamp collections and individual stamps of British Commonwealth and foreign countries. Among the items are a pair of George VI, British Solomon Islands 2½d, magenta and sage-green, and a 1919 Czechoslovakian overprint on Austria 2k, deep blue and signed *Gilbert*. 1.30. Harmer's

TUESDAY 13 DECEMBER

Household furniture, curtains, carpets and miscellany, old and modern pictures. 11.0. Bonham & Sons, Old Chelsea Galleries

Firearms, arms and armour. Most of the items in this sale are rare: they include several Mogul tulwars and khanjars and an extremely important Borneo kris, decorated with gold and jewels and almost certainly of Royal provenance. Among the guns is a rare flint-lock seven-barrelled, rifled volley-gun by H Nock, gunmaker to George III. 10.30. Christie's

Chinese ceramics and works of art. 11.0. Old Master drawings. 2.30. Sotheby's

WEDNESDAY 14 DECEMBER

Silver and jewellery. 11.0. Knight, Frank & Rutley

Printed books. 11.0. Sotheby's

Old English Silver. 11.0. Christie's

Final day of stamp sale, which includes two sets of 1934 Vatican stamps, surcharged. 1.30. Harmer's

ADDRESSES AND VIEWING TIMES

Bonham & Sons, Montpelier Galleries, Montpelier Street, SW7 (KNI 9161), and Old Chelsea Galleries, 75-81 Burnaby Street, SW10 (FLA 0460) – one or two days before

Christie, Manson & Woods Ltd, King Street, SW1 (TRA 9060) – two or three days before sale

Knight, Frank & Rutley, 20 Hanover Square, W1 (MAY 8171) – two days before

H R Harmer, 41 New Bond Street, W1 (MAY 0218) – W. Th, F before, 10-4, Sat before 10-12, day of sale 10-1

Sotheby & Co, 34 New Bond Street, W1 (HYD 7242) – at least two days before sale

THE BRIDES

Miss Rosemary Taylor Halliday (right), of Faceby, Yorks, married Lt Michael Ayrton, RCS, son of Mr and Mrs S Ayrton of Drymen, Stirlingshire, at Christ Church, East Sheen. *Photo: Portman Press Bureau.*

Miss Alexandra Seely (above), daughter of Major and Mrs Victor Seely of Queen's House, Cheyne Walk, SW3, married Mr Henry Seymour, son of the late Lt-Col Sir Reginald Seymour, and Lady Katharine Seymour of Strettington House, near Chichester, at St Andrew's, Frognal Lane, NW. *Photo: Belgrave Press Bureau.*

Miss Jane E Scott Debenham (below), daughter of Mr A I and the Hon Mrs Debenham of Pollards Hill, Limpsfield, Surrey, married Mr Hamish Skinner, at St Peter's, Limpsfield. *Photo: Portman Press Bureau.*

Miss Sandra Bourne (above), daughter of Mr and Mrs E P Bourne of Old Street, Ashtead, Surrey, married Mr Eoin Young, from New Zealand, at St Giles', Ashtead, Surrey. *Photo: Portman Press Bureau.*

Miss Teresa Castleden (left,) daughter of Doctor and Mrs Castleden of Parkside, Mill Hill, NW7, married Mr Peter Meyer, at St James's, Spanish Place. *Photo: Belgrave Press Bureau.*

Miss Patricia Pharazyn (right), of Bramley, Surrey, married Mr Barry Thorne at St Clement Danes. *Photo: Tom Hustler.*

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Angela Ince

THE other evening at a dinner party we became involved in that good old sure-fire argument that separates the emotional and the businesslike; if you were to find yourself alone in a burning house with time to rescue either a kitten or the original painting of the Mona Lisa, which would you choose to save?

Eventually the argument degenerated, as many arguments do, to dewy-eyed wives hissing mistily at their husbands: "All you ever think about is money, anyway" ("It's all I have *time* to think about, the way you throw it around"). But it was fairly apparent that the feeling of the meeting was for the kitten.

Copies galore

One or two sturdy economists stood out for the Mona Lisa on the grounds that it is (a) irreplaceable and (b) virtually priceless. But, as one man pointed out, it is patently *not* irreplaceable; there are thousands of copies of it all over the world, some of them so good that it would take an expert to discover the difference.

As to its value, one woman boldly said that so far as she was concerned it is a mediocre painting of a moody woman apparently suffering from jaundice. The majority vote finally went to the kitten, partly on the theory that any living thing, no matter how trivial, is more important than anything inanimate, no matter how intrinsically valuable, but largely because most of us felt that if we actually found ourselves in that burning house, we wouldn't be able to resist the poor little thing.

Replace the kitten with a human being and there would, of course, be no argument. Or would there? I have had an uneasy feeling lately that some people consider objects are more important than human beings.

I have had this feeling while reading reports on the floods in Florence. The impression I get is that the loss of so many million pounds worth of art treasures is considered in some quarters to be more of a tragedy than the actual plight of the people who live in Florence. I don't, of course, know whether this impression stems from the general attitude in Italy, or from the way in which our newspaper reports are written. It is a vague impression and may well be an unfair one, but it certainly seems to me that most reports start out on the lines of "It has now been calculated that the amount of damage to art treasure in Florence now totals over x million pounds," and add, casually, "Many families are still homeless and without drinking water and there is some risk of typhoid."

And is it just my imagination, or are the appeal funds for rescuing Italian works of art getting more publicity than appeal funds for helping Italians?

In this country, a concrete example of the objects-are-more - important - than - people view is shown at its best, or worst, by a recent decision of the Eton Rural Council. A couple living in Stoke Poges have a young handicapped son. They have a swimming pool in their garden which is used in the summer by their son and 20 local handicapped children.

Chilly water

Unfortunately the pool is overshadowed by a large old oak tree. The tree (which is protected by a preservation order) makes the water chilly in the summer, and its leaves clog the pool in the winter. The Eton Rural Council Planning Committee, after considering the circumstances, gave permission for the tree to be cut down. But later a full meeting of the council voted that it should stay put. And their reasons for doing so make one wonder where their sense of values has gone.

One councillor said it would be "murder" to cut down the tree. Another said the tree should stay because it was there before the swimming pool. And a third said "an old oak like this is part of our national heritage – it just can't be replaced." What awful nonsense. Quite apart from the fact that so long as there are acorns of course it can be replaced, I would have thought that the most important "national heritage" of any civilised country is the health and happiness of its children, particularly if those children are handicapped to start with.

Builders' pranks

The most surprising thing about the recent flood of complaints concerning the low standard of the workmanship and efficiency of new houses is, to me, the fact that anyone is still surprised. Like anybody else who has gone through that confused nightmare of building a new house or renovating an old one, nothing about building will ever surprise me again.

I *know* that when I go to the Design Centre and choose a beautifully designed new hand-basin my builder will forget to order it until the day before the plumbers move in, so that I either have to wait until March, or put up with something that looks as though it's been dragged screaming from the ladies' cloakroom at Waterloo Station.

I *know* that the carpenter and the electrician will come to blows over a blunted chisel. I know that the electricians will arrive to chase in the electric light leads the day after the plasterer has finally stood back from his work with an admiring glance.

I know that painters prefer to do the touching up over the heads of grimly protesting carpet-layers. I also *know* (if it's any consolation) from gloomy complaints of friends in Holland, France, America and Germany, that the British building trade is not unique in its wayward ways. No wonder they had such trouble with the tower of Babel.

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HOWARD DEVELOPMENTS
A HOWARD DEVELOPMENT

GOOD EATING

Madame Zuccarelli is the second in my series on London's patronnes. Some of you may know her better as the singer Mina-Jo, and you can still hear her sing in the evenings at her West End restaurant Ici Paris. Miryam Zuccarelli, who strikes me as a jolly and warmhearted person, could hardly help but go in for her two careers. "I was born," she says with that infectious chuckle Frenchwomen do so well, "between show business and the restaurant business.

"My parents," she explains, "had a restaurant next to the *Folies Bergère*."

She does no cooking herself at the Ici Paris – that's reserved for her private parties at home on Sundays. But she supervises everything very closely indeed. The result: an intimate and inspiring restaurant. Two years ago she moved round the corner from Baker Street to Duke Street: "Restaurants have always been my hobby. I know the business very well. I want people to forget for a little while that they are in London, and to provide food that is really French."

Soft, blue

The décor is soft and blue with a Wedgwood theme. Madame Zuccarelli explains: "Most times a restaurant smells like a businessman. I wanted to make a break out of that. When a woman comes into my restaurant the lighting is set for her complexion. She should feel like a queen."

The acme of her success: "When people come in and they say to me: 'It really smells French.' That's why, when you phone, we say *Ici Paris!*"

Lingered

I lingered 20 minutes longer over lunch than I wanted to the other day. Course after course arrived on time – but when we reached the dessert, I simply had to wait for the eaters at a neighbouring table to finish what they were doing before I could tuck in.

I dare say the pause was good for me – and what's a deadline between friends? Sometimes (and I must say my very best friends are marvellous about this) it's a neighbouring smoker that puts me off.

Dogs

And I am always ready to speak offensively and loudly about dogs in restaurants, almost to the extent of letting something go cooler than I ought. But the other day it was neither of these that held me up. My neighbours were eating snails.

Now snails and garlic happen not to be things I eat. If you like them – fair enough. I shan't have to kiss you goodnight, anyway. But I do wish restaurateurs could devise a method of keeping those customers who insist on *escargots* in a fume-proof cubicle – at least until the creatures are consumed and empty shells are taken away.

arthur pottersman

LONDON CHOICE

A L'ECU DE FRANCE, international with French emphasis, 111 Jermyn Street, SW1 ((WHI 2837). Mon-Sat: 12.30-2.30 (lunch) and 6.30-11.30 (dinner). Very luxurious. Bill for two: £6. CREDIT CARDS: *Eurocard, American Express*

ANTOINE'S, French, 40 Charlotte Street, W1 (MUS 2817). Open Sun-Fri; closed Sat from 1-2.30 pm and 6-11 pm. Average bill for two, about £5. CREDIT CARDS: *Diners*

BARON OF BEEF, English, Gutter Lane, Gresham Street, EC2 (MON 6961). Mon-Fri 12-3, 5-9.30 (last orders, but licensed to 11). Bill for two £5 plus. No credit cards; private accounts arranged

BOULESTIN, French, 25 Southampton Street, WC2 (TEM 7061). Mon-Fri: 12.30-1.45 pm and 6.10.45 pm. Average bill for two £6-£7. CREDIT CARDS: *Diners*

EMPRESS, international with French emphasis, 15 Berkeley Street, W1 (MAY 6126). Sun-Fri 12.30-3 and 6.30-2 am. Average bill for two £7. CREDIT CARDS: *Eurocard, American Express*

LA COLOMBINA D'ORO, Italian, 61 Dean Street, W1 (REG 4150, 6875). Open every day from 12-2 pm and 6 (Sundays 6.30) to 11.30 pm. Expect to pay about £4 for two. No credit cards

RULE'S, English. Maiden Lane, WC2 (TEM 5314). Mon-Sat 12.15-3 pm and 6-11.20 pm (Sat 11), last orders 10.30. The steak and kidney pie is justly famous. Bill for two, from £2 to £4. No credit cards

VEERASWAMY'S, Indian, 99 Regent Street, W1 (REG 1401/3). Dinner 6-12 pm (Sunday 7-10.30 pm). Set lunch 18s 6d; set dinner 21s. CREDIT CARDS: *Diners, American Express, Eurocard*

WHITE TOWER, Greek, 1 Percy Street, W1 (MUS 8141). Mon-Sat 12.45-3, 6.45-10.30. Enjoy the warm service and superb wine. Average bill for two £6. CREDIT CARDS: *Diners, American Express*

AROUND TOWN

GATTOPARDO, 29a James Street, W1 (WEL 4689, 4649). Open Monday-Saturday, 12-3 (last orders 2.30) and 7 pm-3 am (last orders 2.30 am). An oasis of Italian eating in the desert of London's shopping and rag-trade belts. A mite expensive: the dinner menu, for example, starts off with pasta, 12 ways, from 6s 6d to 9s 6d; stuffed peppers are also good. *Frittura di pesci* – mixed fry of sea food or one of the veal or chicken dishes – eg *ossobuco, petto di polla, scallopine al marsala* – or, blessedly, roast lamb flavoured with herbs make good middles. Also, blessedly, the sweets include a rum jelly and a couple of good ice-cream dishes (with pistachio nuts or chestnuts). Expect to pay £5 for two (lunch may be a trifle cheaper) but remember that you're paying for music as well, so shuffle downstairs to get your money's worth. As for décor, I've said what I think about Italian tiled floors in London many times. CREDIT CARDS: *Diners, American Express, Eurocard*

ICI PARIS, 2a Duke Street, W1 (WEL 1864, 5287). Lunch Monday to Friday from 1 to 2.30. Dinner Monday to Saturday from 6.30 to 11.30. Comfortable, and I don't think too dark. Very reasonable food, including some lamb chops that take a long time to roast, but I guess are worth waiting for. Speciality, devised by Madame Zuccarelli herself: *escalope Ici Paris*. She explains that veal doesn't really taste of anything very much, nor do the artichoke hearts that she adds to it – but ah! that *soupçon* of garlic butter! Sweets – yes. Coffee – yes. Carafe wine – yes. Civilised Americans like it, and so do I. Only the caged songbirds may give pause upon entering. Still, that's probably illogical of me. This end of Duke Street, by the way, is between Wigmore Street and Manchester Square. Average bill for two, I estimate, around £3 10s. CREDIT CARDS: *Diners, Barclay*

LA RECOLTE, 67 Duke Street, W1 (MAY 7988). Lunch Monday to Friday from 12 to 2.30 pm. Dinner Monday to Saturday from 7 pm to 11.30 pm. This, tell the taxi driver, is the Grosvenor Square end of Duke Street. A comfortable little French restaurant, where the food is fine and the eavesdropping superb. First, the food: my taster pronounced with great enthusiasm that the *poireaux* (leeks) *vinaigrette* were absolutely right. I did find the *quenelle*, which I felt like having by way of *hors d'oeuvre*, just *un peu ennuyant*. However, we each rated *noisettes d'agneau* and *cervelles* excellent (though my *au fait* taster would have preferred the *beurre* a bit more *noir*). Sweets were approved: expensive sorbet but well worth it, tasting of real fruit; pear flan, light and French. Wine – why, of course! Coffee – no, no. And as for the eavesdropping – well, La Recolte is just around the corner from the American Embassy. Bill for two: around £4 10s. CREDIT CARDS: *Diners, American Express*

THE SOVEREIGN, 17 Hertford Street, W1 (GRO 7597). Lunch Monday to Friday from 12 to 2.30 pm. Dinner Monday to Saturday from 7 to 11.30 pm. This was, until quite recently, Sir Harry's Bar. Now Alistair Greig, who runs that very excellent pub The Guinea, has taken it under his wing. And a fine, plump, well-fed wing it promises to be, though very different from Mr Greig's other place. During opening week a sardonic fellow foodman looked around at the Tudor-style interior, crested leather chairs and all, and said that it all looked rather like Watford to him. I see something different about The Sovereign. It is a very comfortable, slightly grand Mayfair restaurant. But this surely is the ideal expensive pad for a businessman to bring his young lady friend to; for though it has all the appurtenances of imperialism, the style of food is simplicity itself. Smoked salmon, huge and tender grilled steak, fresh pineapple *au kirsch*, or cheese. . . . Wine, *naturellement*. This is indeed the best of all possible worlds, and a bill for two there will cost something in the £5 to £6 range. CREDIT CARDS: *Diners, American Express, CCF, Carte Blanche, Barclays*

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THEATRE

I am seriously beginning to wonder why people bother to produce musicals about showbusiness. *Man of Magic* suffers from precisely the same fault as *Joey-Joey*: total lack of dramatic tension. It seems that someone is struck by a glittering figure, re-creates that figure and the period in which he worked and then . . . and then, too late, discovers there is no story to tell.

Man of Magic is about Harry Weiss, alias the Great Houdini. The first act describes his struggle to achieve recognition. The second act describes his world tour, a brief quarrel with his little wife and their happy reunion after he has neurotically failed to escape from the Chinese Water Torture – he was worried about Bess, you see.

The best backstage musical has been *Gypsy*, carried along by the superbly characterised figure of Momma Rose, and a handful of great songs. *Man of Magic* has no strong characters (there's an attempt to create the now almost obligatory Jewish mother, but even Doris Hare can do little with a scrappy part), and unusually few songs, particularly in the second half. But what songs there are, seem, at first hearing, rather good. Wilfred Wylam wrote the music and one production number, called enticingly *Sling the Gin*, is refreshingly unpredictable.

"An Ideal Husband" returns to the West End this week with Joyce Carey and Raymond Huntley as newcomers to the distinguished cast.

There are a number of things to recommend this show, though. Michael Trangmar's sets are fine, and Dill-Russell has recreated many of Houdini's illusions, so there is plenty of good magic and an impressive demonstration of levitation. It's a pity we weren't allowed to see him get out of the Chinese water torture – he hung upside-down in the tank for a frighteningly long time.

Stuart Damon is Houdini, tall, a bit wooden, almost too good-looking, with a pleasing voice. Judith Bruce is his wife, ex-chorus girl from Coney Island. She is a taut actress with off-beat looks and a warm voice – one of the best things in the show, rivalling the splendid Stubby Kaye who gives a lift to every scene in which he appears.

As he did with *Charlie Girl*, Harold Fielding is, I notice, pushing *Man of Magic* by television and newspaper advertising. This may pay off again. This musical, while quite serious-minded, is great Christmas entertainment.

roger baker

WEST END

openings

Th 8 Dec: **GIVE A DOG A BONE**, Westminster, Palace Street, SW1 (VIC 0283). Author: Peter Howard. Music: George Fraser. Dir: Henry Cass. Cast: Richard Warner, Bryan Coleman, Sandra Michaels, Ivor Danvers, Ronnie Stevens. 7.30 (not Mon). Sat: 6.30. Mats (W, Th and Sat): 2.30

M 12 Dec: **THE LION AND THE JEWEL**, Royal Court, Sloane Square, SW1 (SLO 1745). Author: Wole Soyinka. Dir: Desmond O'Donovan. Cast: Hannah Bright-Taylor, Femi Euba, Jomoke Debayo. Conflict between old and new values in a Nigerian village. 7.0. Cont: 7.30. Sat: 5.0, 8.0

T 13 Dec: **AN IDEAL HUSBAND**, Garrick, Charing Cross Road, WC2 (TEM 4601). Author: Oscar Wilde. Dir: James Roose Evans. Cast: Margaret Lockwood, Richard Todd, Joyce Carey, Raymond Huntley. Third and limited (six-week) season in the West End. 7.45. W Mat: 3.0. Sat: 5.0, 8.30

current

ALIBI FOR A JUDGE, Savoy, Strand, WC2 (TEM 8888). Andrew Cruickshank is the high court judge involved with the pretty wife of a man he's just sent down. 8.0 (ends 10.30). W: 2.30 (ends 4.50). Sat: 5.0 (ends 7.20). Opened 4 Aug 1965

THE BED-SITTING ROOM, Mermaid, Puddle Dock, Blackfriars (CIT 7556). The original Spike Milligan show; written, directed and starring Spike. 6.10, 8.40. Opened 10 Oct

Robert Harris has the title role as the atom scientist in "In the Matter of J Robert Oppenheimer" at the Fortune

BIG BAD MOUSE, Shaftesbury, Shaftesbury Avenue, WC2 (TEM 6596). Eric Sykes and Jimmy Edwards in a play full of vast laughs. M-Th: 8.15 (ends 10.15). F and Sat: 6.15 (ends 8.15) and 8.45 (ends 10.45). Opened 17 Oct

BLACK AND WHITE MINSTREL SHOW, Victoria Palace, Victoria Street, W1 (VIC 1317). It should make a fair television show, this. 6.15 (ends 8.30); 8.45 (ends 10.50). Opened 15 May 1962

BOBING-BOEING, Duchess, Catherine Street, WC2 (TEM 8243). Peter Byrne (TV's Andy Crawford) juggles old school friend, three air hostesses and eccentric maid in and out of various doors. 8.0 (ends 10.10). W: 2.45 (ends 4.50). Sat: 5.15 (ends 7.20). Opened 20 Feb 1962. Ends 7 Jan

CHARLIE GIRL, Adelphi, Strand, WC2 (TEM 7611). Anna Neagle singing and dancing; Joe Brown and Hy Hazell ditto in a summertime Cinderella fable. 7.30 (ends 10.10). Th: 3.0 (ends 5.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 15 Dec 1965

COME SPY WITH ME, Whitehall, Trafalgar Square, W1 (WHI 6692). Danny La Rue changes his drag a dozen times but Barbara Windsor does get a look in during the high camp routines. 8.0 (ends 10.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 31 May

THE FIGHTING COCK, Duke of York's, St Martin's Lane, WC2 (TEM 5122). John Clements and Sarah Badel in elegant Anouilh from the Chichester Festival. 8.0 (ends 10.30). Th Mat: 2.45 (ends 5.15). Sat Mat: 4.45 (ends 7.15). Opened 25 Oct

HELLO, DOLLY! Theatre Royal, Drury Lane, WC2 (TEM 8106). The transatlantic bombshell has become a touch cosy with Dora Bryan wow-wow-wowing. 7.30 (ends 10.0). W and Sat: 2.30 (ends 5.0). Opened 2 Dec 1965

THE IMPOSSIBLE YEARS, Cambridge, Earlham Street, Cambridge Circus, WC2 (TEM 6056). David Tomlinson in comedy of teenage problems. 8 0 (ends 10.0). Th Mat: 2.45 (ends 4.45). Sat: 6.0 (ends 8.0); 8.30 (ends 10.30)

IN THE MATTER OF J ROBERT OPPENHEIMER, Fortune, Russell Street, WC2 (TEM 2238). Robert Harris as an atom scientist persecuted over Communist associations. 8.0. Wed and Sat Mats: 2.45. Opened 28 Nov

JORROCKS, New, St Martin's Lane, WC2 (TEM 3878). Joss Ackland makes an endearing hero in a colourful and appealing musical 8.0 (ends 10.45). T and Sat Mats: 4.15 (ends 7.0). Opened 22 Sept

JUSTICE IS A WOMAN, Vaudeville, Strand, WC2 (TEM 4871). Authors: Jack Roffey, Ronald Kinnoch. Dir: Anthony Sharp. Cast: Constance Cummings, Naunton Wayne, Joyce Heron, David Langton. 8.0 (ends 10.36). W Mat: 2.45 (ends 5.21). Sat Mat: 5.0 (ends 7.36). Opened 16 Nov

THE KILLING OF SISTER GEORGE, St Martin's, West Street, off Cambridge Circus, WC2 (TEM 1443). Hermione Baddeley is now the radio actress who loses her part, and Andrée Melly her lover. 8.0 (ends 10.25). Sat: 5.30 (ends 7.55); 8.30 (ends 11.0). T: 3.0 (ends 5.25). Opened 17 June 1965. Ends 10 Dec.

LADY WINDERMERE'S FAN, Phoenix, Charing Cross Road, WC2 (TEM 8611). Coral Browne sweeps devastatingly through a slice of Beaton-designed Wilde. 8.0 (ends 10.30). W Mat: 2.30 (ends 5.0). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 13 Oct

LET'S GET A DIVORCE, Comedy, Panton Street, SW1 (WHI 2578). Fenella Fielding, Hugh Paddick and Barry Foster in an admired English version of a Sardou comedy. 8.30 (ends 10.40). W and Sat: 6.0 (ends 8.10). Opened 26 July

LONDON LAUGHS, Palladium, Argyll Street, W1 (GER 7373). London is actually a bit more sophisticated than this, but Jimmy Tarbuck is engaging, Harry Secombe booming and Anita Harris swinging. 6.15 (ends 8.30); 8.45 (ends 11.0). Sat: 2.40 (ends 4.55). Opened 6 May. Ends 10 Dec

LOOT, Criterion, Piccadilly (WHI 3216). Charles Marowitz directs Joe Orton's controversial play. 8.15. Th and Sat: 6.0, 8.45

MAN OF MAGIC, Piccadilly, opp Regent Palace Hotel, W1 (GER 4506). Cast: Stuart Damon, Judith Bruce, Doris Hare, Stubby Kaye, Colin Welland. Life of Houdini as a musical. 7.45 (ends 10.20). W Mat: 3.0 (ends 5.35). Sat: 5.30 (ends 8.5); 8.30 (ends 11.5)

THE MOUSETRAP, Ambassadors, West End, WC3 (TEM 1171). After 14 years still a mystery. 8.0 (ends 10.30). T: 2.45 (ends 5.20). Sat: 5.0 (ends 7.30)

THE ODD COUPLE, Queen's, Shaftesbury Avenue, W1 (REG 1166). Neil Simon's hilarious study of two husbands sharing a flat. 8.0 (ends 10.5). Th Mat: 2.30 (ends 4.35). Sat: 6.0 (ends 8.5); 8.30 (ends 10.35). Opened 12 Oct

Sylvia Syms as Mrs Thrale, conversation battler with the lexicographer, in "'Madam,' said Dr Johnson" at Guildford

THE PRIME OF MISS JEAN BRODIE, Wyndham's Charing Cross Road, WC2 (TEM 3028). Anna Massey in the title-role. 8.0 (ends 10.15). W: 3.0 (ends 5.15). Sat: 5.45 (ends 8.0); 8.30 (ends 10.45). Opened 5 May

THE RIVALS, Theatre Royal, Haymarket, SW1 (WHI 9832). Ralph Richardson and Margaret Rutherford in some stylish Sheridan. 7.45 (ends 10.15). W. Mat: 2.30 (ends 5.0). Sat: 5.0 (ends 7.30); 8.15 (ends 10.45). Opened 6 Oct

ROBERT AND ELIZABETH, Lyric, Shaftesbury Avenue, W1 (GER 3686). Musical version of The Barretts of Wimpole Street. Conventional in harmony and style, but as comfortable as hot chocolate at bedtime. 7.30 (ends 10.25), Th and Sat: 2.30 (ends 5.25). Opened 20 Oct 1964

SAY WHO YOU ARE, Her Majesty's, Haymarket, SW1 (WHI 6606). Ian Carmichael and Patrick Cargill have women trouble, not aided by the insufficiencies of the telephone. M-Th: 8.15 (ends 10.25). F, Sat: 6.0 (ends 8.10); 8.45 (ends 10.55). Opened 14 Oct 1965

THE SOUND OF MUSIC, Palace, Cambridge Circus, W1 (GER 6834). The hills are alive with it, and not only that, they've been alive since 10 May 1961. 7.30 (ends 10.25). W and Sat: 2.30 (ends 5.15). Ends 14 Jan

SPRING AND PORT WINE, Apollo, Shaftesbury Avenue, W1 (GER 2663). Bill Naughton's study of a family rebelling against the heavy father, who is Alfred Marks. 8.0 (ends 10.15). Th and Sat: 6.0 (ends 8.15); 8.45 (ends 10.55). Opened 19 Nov 1965

THERE'S A GIRL IN MY SOUP, Globe, Shaftesbury Avenue, W1 (GER 1592). Barbara Ferris is a sweet little Chelsea bird who meets Donald Sinden, an up-stage cookery writer. Very funny and sharp. 8.15 (ends 10.30). W: 2.30

(ends 4.45). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Opened 15 June

WAIT UNTIL DARK, Strand Theatre, Aldwych, WC2 (TEM 4143). Honor Blackman returns to the stage as the blind wife of a photographer involved in dope-peddling. 7.45 (ends 10.5). Th: 3.0 (ends 5.20). Sat:: 5.30 (ends 7.50); 8.30 (ends 10.50). Opened 27 July

WAY OUT IN PICCADILLY, Prince of Wales, Coventry Street, W1 (WHI 8681). Authors: Ray Galton, Alan Simpson, Eric Sykes. Stars: Frankie Howerd, Cilla Black. 8.0. W, Th, Sat: 6.10, 8.45. Opened 3 Nov

REPERTORY

NATIONAL THEATRE COMPANY, Old Vic, Waterloo Road, SE1 (WAT 7616). Th 8, F 9 Dec: MUCH ADO ABOUT NOTHING. Revival of Zeffirelli's diverting, controversial production. 7.30 (ends 10.15). Th Mat: 2.15 (ends 5.0)
Sat 10 Dec: TRELAWNY OF THE "WELLS." Pinero's touching backstage story. 2.15 (ends 5.0). 7.30 (ends 10.15)
T 13 Dec: THE ROYAL HUNT OF THE SUN. Peter Shaffer's epic treatment of the Spanish conquest of Peru. 7.30 (ends 10.30)
W 14 Dec: A FLEA IN HER EAR by Feydeau. The original in-and-out-of-doors farce. 7.30 (ends 10.0)

ROYAL SHAKESPEARE COMPANY, Aldwych, Strand, WC2 (TEM 6404). Th 8, F 9 Dec: THE HOMECOMING by Harold Pinter. Vivien Merchant causes havoc in an all-male household. Last pre-New York performances. 7.30
Sat 10, M 12 Dec: STAIRCASE by Charles Dyer. Paul Scofield and Patrick Magee play homosexuals in a barber's shop. Sat: 2.30 (ends 4.40). M: 7.30 (ends 9.40)
Sat 10 Dec: DAYS IN THE TREES by Marguerite Duras. Peggy Ashcroft in virtuoso performance. 7.30 (ends 10.5)
T 13 Dec: BELCHER'S LUCK by David Mercer. Study of aristocratic decay, with the family retainer losing all. 7.30 (ends 9.50)
W 14 Dec: U S by dir: Peter Brook. 7.30 (ends 10.40)

CLUBS

HAMPSTEAD, 98 Avenue Road, NW3 (PRI 9301). THE SILENCE OF LEE HARVEY OSWALD, with Alan Dobie, Sarah Miles, Bessie Love. Until Sat 10 Dec: 8.0. Sat: 5.0, 8.15

LITTLE ANGEL MARIONETTE THEATRE, 14 Dagmar Passage, Cross Street, N1 (CAN 1787). THE MARSH KING'S DAUGHTER. Sat 10 Dec: 3.0, 5.0. Sun 11 Dec: 3.0. A special show for the young. Sat: 11 am

LITTLE, Garrick Yard, St Martin's Lane, WC2 (COV 0660). THE QUARE FELLOW. 8.0 (not Mon)

MOUNTVIEW, 104 Crouch Hill, N8 (MOU 5885). OLDE TYME MUSIC HALL. From M 12 Dec: 8.0

PLAYERS, Villiers Street, Strand, WC2 (TRA 1134). LATE JOYS – Victorian Music Hall. M, T: 8.0. W-Sat: 9.0

VANBRUGH LITTLE, 62-64 Gower Street, WC1 (LAN 7982). LOOK BACK IN ANGER. Th 8-Sun 11 Dec: 7.30. F and Sat: 2.30. Sun: 5.0, 8.15

OUT OF TOWN

LEATHERHEAD THEATRE CLUB, High Street, Leatherhead, Surrey (537-2852). MRS. DANE'S DEFENCE by Henry Arthur Jones. The breath of Victorian scandal. 7.30. W: 8.0. Sat Mat: 4.0

NOTTINGHAM PLAYHOUSE, Wellington Circus, Nottingham (0602-45671). Th 8, F 9 Dec: SHE STOOPS TO CONQUER by Goldsmith. Classical English comedy. 7.30
Sat 10, M 12 Dec: ANTONY AND CLEOPATRA. Barbara Jefford as Cleopatra and John Turner as Antony. Sat: 3,0, 8.0. M: 7.30
T 13, W 14 Dec: FILL THE STAGE WITH HAPPY HOURS by Charles Wood. Black back-stage comedy with Barbara Jefford and Alfred Burke. 7.30

OXFORD PLAYHOUSE, Beaumont Street, Oxford (0092-47133). Th 8-W 14 Dec: THE PROMISE. First English production of new play by Russian playwright Arbuzov, with Judi Dench, Ian McKellen, Ian McShane. 7.45. Sat: 5.0, 8.15

YVONNE ARNAUD THEATRE, Millbrook, Guildford, Surrey (0483-60191). Th 8 Dec: THE TEMPEST. Probably Shakespeare's last play. A tragi-comedy set on a magical island. 2.30, 7.45
F 9, Sat 10 Dec: "MADAM," SAID DR JOHNSON by Bill Dufton, Tony Robertson. A stage portrait compiled from contemporary writings, with Timothy West as Dr Johnson and Julian Glover as Boswell. Sylvia Syms plays Mrs Hester Thrale. F: 7.45. Sat: 5.0, 8.0

Alan Dobie plays Lee Harvey Oswald in Michael Hastings' exploration of this elusive character at Hampstead.

PERIMETER

CIVIC, Chelmsford, Essex (0245-56460). RELUCTANT DEBUTANTE. Until Sat 10 Dec: 8.0. Sat Mat: 5.0

GOLDERS GREEN HIPPODROME, NW11 (SPE 0022). ON APPROVAL with Michael Denison, Dulcie Gray, Susan Hampshire, Robert Flemyng. 8.0. Th, Sat Mats: 2.30

INTIMATE, Green Lane, Palmers Green, N13 (PAL 3798). THE RAPE OF THE BELT. Until Sat 10 Dec: 7.30. Th Mat: 2.30. Sat: 5.0, 8.0

NEW, High Street, Bromley, Kent (RAV 6677). BAREFOOT IN THE PARK. Until Sat 10 Dec: 7.45. Th Mat: 2.30. Sat: 5.15, 8.0

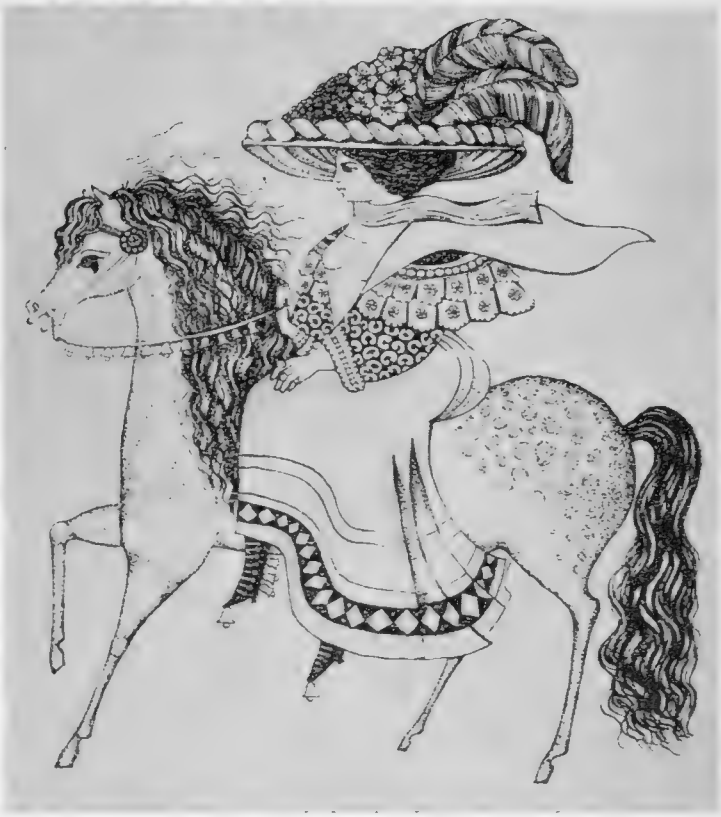
PALACE, Clarendon Road, Watford, Herts (92-25671). BALLET FOR ALL – the Royal Ballet. Until Sat 10 Dec: 7.45. Sat Mat: 2.30

RICHMOND, The Green, Richmond (RIC 0088). A SONG AT TWILIGHT. 7.45. Sat: 5.30, 8.15

WIMBLEDON, SW19 (WIM 5211). Th Mat: 2.30. Sat: 5.0, 8.15
NEW MOON. Until Sat 10 Dec: 7.30.

THEATRE ROYAL, Windsor, Berks (95-61107). THE AMOROUS PRAWN, with Cicely Courtneidge, Jack Hulbert, Jimmy Thompson. M, W, Th: 7.30. T, F, Sat: 8.0. Th Mat: 2.30. Sat Mat: 4.45

BOOKS



"Ride a Cock-Horse," one of Carol Barker's illustrations for "Rain and Shine," a collection of 200 nursery rhymes, published by Blackie, 12s 6d.

CHILDREN'S BOOKS

For older children

ALBERIC THE WISE AND OTHER JOURNEYS by Norton Juster. Norton Juster has what has been called a "newly classic" style, setting his own stories in olden times. These three are all stories of a search: of Alberic, who searches for wisdom, of a boy who has no illusions and a princess who has no kingdom and of two kings, one the richest in the world and one the poorest. The author is not afraid of using long words, never talks down and his narratives are compelling. Published by Nelson, 18s

THE CHALLENGE OF THE GREEN KNIGHT by Ian Serraillier. An old myth re-created. Ian Serraillier bases his story on a 14th century poem about a favourite hero of medieval romance, Gawain, of Arthur's Court. He takes up a challenge, goes on a journey, meets many temptations. The five-stress lines and the repetitions match the formality and the atmosphere of the original. Published by Oxford University Press, 18s 6d

HENGEST'S TALE by Gillian Paton Walsh. A story of the Dark Ages, based on an old Saxon poem. Long, very readable first-person narrative looks back on events of vengeance, treachery and foreboding in the life of Hengest, one of the earliest Saxon invaders. The characters really do live, and details of life in the 5th century are both distant and vivid. Published by Macmillan, 16s

GUMPHLUMPH by Stratford Johns. Very much a tale of today – with a hint of science-fiction. Gumphlumph is a creature, 12 feet long, with two heads and 20 hands. He becomes a one-man pop group and is very useful about the home. But in the end the creature takes the three children off in his space ship for a year, to learn of better worlds. Published by André Deutsch, 12s 6d

For younger children

CANDY IN THE TOWER by Gwyneth Mamlok. Simple narrative about a little girl, a little boy and a dog who visit the Tower, see the armour and the ravens, and play hide-and-seek. Rich, colourful illustrations. Very good value. Published by Nelson, 5s

NOAH'S JOURNEY by George Macbeth. Difficult for children, unless read aloud by someone who relishes rhythm. It covers the building of the Ark out of oak and pine, the entry of the animals (fabulously drawn by Margaret Gordon, with whole pages for each animal); the battle with each of the elements and the safe landing. Published by Macmillan, 15s.

DANNY FOX by David Thomson. Based on folk tales of a kind and canny fox, who, after many adventures, manages to provide food for his children, Lick, Chew and Swallow. 3s 6d, published by Puffin

THE APPLE and PUSSY NELL by Dick Bruna. For youngest readers: extreme visual simplicity with relevant pictures opposite simple stories. Published by Methuen, 6s

MAY I BRING A FRIEND? by Beatrice Schenk de Regniers. A little boy takes his friends, all animals, to visit the King and Queen. Simple, but beautiful. Published by Collins, 13s 6d

WALL FRIEZES by John Burningham. Most imaginative present for the very, very young; strips of pictures, of benevolent lions with enormous faces, of tiny birds and flowers, and of an idyllic storyland full of happenings. Called Lionland, Birdland and Storyland, they are published by Cape at 15s

carole d'albiac

FILMS

Like comics who try to play it straight, or mix comedy with a campaign for a Good Cause, the road of the charity film is steep and predictably one-way – to disaster. Quite why *Danger Grows Wild* (A, Warner, Leicester Square, currently) should be so wildly funny and depressingly wide of its mark is not all that easy to fathom. The dramatic framework is in good working order – two detectives trail a drug ring from Persia to France – and the cast is full to embarrassment with stars, some of whom, like Trevor Howard and Yul Brynner, are reliably solid. Others however, seem to see the film, whose profits go to UNESCO, as a ripe opportunity for the hammiest acting.

The two investigators – Howard and E G Marshall – are obviously first cousins of Hope and Crosby judging by their scissors-cut-paper routine, which one almost expects to be followed by the total annihilation of the enemy. But Marshall's frantically banal remarks – "I've always wanted to meet an understanding dog" – sit uneasily in conjunction with the wafts of violent death and the grim theme. America did it all rather better – just as silly but more enthralling – in 1946, as *To the Ends of the Earth* on television showed.

● Flashes of a good movie permeate *Is Paris Burning?* (A, Odeon, Haymarket, from 8 December). Not enough over 165 minutes, however, to say that Gert Frobe and Pierre Vaneck make shiningly emotional humans (as Choltitz and Gallois) out of one-dimensional dialogue, or that director Rene Clement has one superb moment as his camera pans behind a row of jackbooted SS-men, with one dead Frenchman lying in their midst. Another host of stars do little to justify their presence, and the weakish script fails to cope with a real-life anti-climax. Maurice Jarre's atmospheric theme music can be heard on CBS – BPG/62665.

At the Continentale, Torre Nilsson's *The Eavesdropper* (X) is a good, though slow-burning story of tragically unfounded suspicion, with a magnificent last 10 minutes, where the Judas is beaten by the betrayed, who advance on him like so many chimeras from out of the dark.

david quinlan

OPENING

BATMAN (U). The TV series blown up for the wide screen, packed with action and gags; Adam West plays Batman, and Burt Ward, his side-kick, Robin. Some interesting art direction by Jack Martin Smith and Serge Krizman. Great fun. (Burgess Meredith, Lee Meriwether. Dir: Leslie H Martinson. Col. 105 min.) **Carlton**, Haymarket. WHI 3711. Opens Th 8 Dec

FINDERS KEEPERS (U). Simple-minded British musical, with Cliff Richard and the Shadows racing the American army to find a lost nuclear bomb. Rather desperately gay, but with one or two good songs. (Viviane Ventura, Robert Morley. Dir: Sidney Hayers. Col. 95 min.) With: *Palaces of a Queen* (U). **Odeon**, Leicester Square. WHI 6111. Opens Th 8 Dec

IS PARIS BURNING? (A). René Clément's 2¾-hour reconstruction of the events leading up to the liberation of Paris by the Allies at the end of the Second World War, with an all-star cast, including Kirk Douglas, Gert Frobe, Leslie Caron and Orson Welles. Confused and disjointed, it fails to live up to expectations. (165 min.) **Plaza**, Piccadilly Circus. WHI 8944: première W 7 Dec. **Odeon**, Haymarket. WHI 2738: transfers Th 8 Dec

MY SISTER, MY LOVE (X). A nobleman (Per Oscarsson) returning home after several years in France, is reunited with his sister (Bibi Andersson), and as the film progresses, they become drawn to each other. Vilgot Sjöman's direction shows a fine sense of the mysticism, refinement and cruelty of the 18th century. (Jarl Külle. 96 min.) With: *Two in Love* (U). **Curzon**, Curzon Street. GRO 3737. Pgm: 1.20, 3.40, 6.0, 8.30. Sat only: 1 pm. Sun: 3.15, 5.40, 8.10

PRESS FOR TIME (U). The latest Norman Wisdom comedy, directed by Robert Asher. This time Norman plays a reporter on a newspaper, and a host of other characters from his family tree, with his usual slapstick humour. Not really suited to the wide screen, but quite enjoyable. (Col. 98 min.) With: *Munster, Go Home!* (U). **New Victoria**, Vauxhall Bridge Road. VIC 2544. Opens Th 8 Dec

RETURN OF THE SEVEN (A). An attempt to recreate the success of *The Magnificent Seven*, with a sequel using the same locations and starring Yul Brynner, but directed this time by Burt Kennedy. Brynner plays a tough old gunfighter, who rounds up a group of men in order to rescue some captives from an armed band. (Robert Fuller, Warren Oates, Christopher Jordan. Col. 98 min.) **Leicester Square Theatre**. WHI 5252. Opens Th 8 Dec

THUNDERBIRDS ARE GO! (U). An animated puppet film, giving us a spectacular sci-fi spoof based on the TV series. The dialogue is OK for children, often hysterically funny for adults; and the Martian monsters are really imaginative creations. (Dir: David Lane. Col. 94 min.) **London Pavilion**, Piccadilly Circus. GER 2982. Opens M 12 Dec

WEST END

THE BIBLE . . . IN THE BEGINNING (U). John Huston's direction is uneven but the Noah sequence is quite delightful and amusing. (Michael Parks, Ava Gardner, Richard Harris, George C Scott. Col. Cinerama. 175 min.) **Coliseum Cinerama**, St Martin's Lane. TEM 3161. 2.30, 8.0. Sun: 3.30, 7.30

BILLY LIAR! (A). Day-dreaming Tom Courtenay woos two financées at once and loves and loses Julie Christie. Amusing and movingly close to real life. (98 min.) With: *The Servant* (X). **Prince Charles**, Leicester Place. GER 8181

THE BLUE MAX (A). George Peppard plays an unscrupulous German flier, prepared to do anything to gain the Blue Max, the most coveted medal in the Kaiser's air force. Air scenes splendid but dialogue grounded. (Ursula Andress. Col. 155 min.) **Metropole**, Victoria. VIC 4673. 2.30, 8.0

CAT BALLOU (A). Hit-and-miss spoof Western with stand-out displays by Lee Marvin as a drunken gunman and Tom Nardini as a young Indian. (Jane Fonda. Col. 97 min.) With: *Fail Safe* (A). **Windmill**, Great Windmill Street. GER 7413

DANGER GROWS WILD (A). Wildly funny thriller about two detectives who trail a drug ring from Teheran to Monte Carlo. Profits from the film go to UNESCO. (Trevor Howard, E G Marshall, Angie Dickinson, Rita Hayworth, Yul Brynner, Gilbert Roland. Col. 99 min.) **Warner**, Leicester Square. GER 3423

DOCTOR ZHIVAGO (A). The long-awaited production of Boris Pasternak's novel. Omar Sharif smoulders as Yuri Zhivago and Julie Christie is unforgettable as Lara. Good entertainment. Col. 193 min.) **Empire**, Leicester Square. GER 1234. 2.30, 7.30. Sat only: 11.30 pm. Sun: 3.0, 7.30

THE EAVESDROPPER (X). Leopoldo Torre Nilsson's superb portrait of a nightmare world. A young Fascist, forced into hiding, imagines the inhabitants of his hotel are hatching a plot against the nation. (Stathis Giallelis, Janet Margolin. 99 min.) With: *The Pumpkin Eater* (X). **Continentale**, Tottenham Court Road. MUS 4193

HOW TO STEAL A MILLION (U). William Wyler's first comedy since *Roman Holiday*, with Audrey Hepburn delicious as an art thief bent on acquiring a Cellini nude. (Col. 123 min.) **Rialto**, Coventry Street. GER 3488. 1.18, 3.44, 6.10, 8.36. Sat only: 11.33 pm. Sun: 3.28, 5.57, 8.27. Ends 14 Dec

KHARTOUM (U). Colossal battle scenes and an all-star cast have been added to strict historical accuracy. Charlton Heston plays General Gordon, and Laurence Olivier the Mahdi. (Ralph Richardson. Col. Cinerama. 130 min.) **Casino**, Old Compton Street. GER 6877. 2.30, 7.45. Sat: 2.0, 5.20, 8.40. Sun: 3.28, 5.57, 8.27

KING RAT (A). George Segal's very sharp portrait of the king con-man in a Japanese P-O-W camp. Impressive of its kind. (104 min.) **Cameo-Poly**, Upper Regent Street. LAN 1744. Ends 14 Dec

MY FAIR LADY (U). Rex Harrison carries the film along in commanding style, with Audrey Hepburn as a spirited though rather inadequate Liza. Great vitality but played just a little too safe. (Stanley Holloway. Col. 185 min.) **Studio One**, Oxford Street. GER 3300. 1.0, 4.30, 8.0. Sun: 3.40, 7.0

NIGHT GAMES (X). Mai Zetterling's second feature film. A man looks back on his relationship with his mother, a rich and dissolute woman, played by Ingrid Thülin. The film conveys, magnificently, decadence and corruption. (90 min.) **Royalty Kingsway**. HOL 8004

PSYCHO (X). Gory, jagged shocker, full of jumpy moments. Anthony Perkins has a field day as the young psychotic with a mother fixation; Janet Leigh, Martin Balsam are two of the victims. (111 min.) **Plaza**, Piccadilly Circus. WHI 8944

THE RED DESERT (X). Antonioni's lengthy journey into the worlds of machinery and the human mind. Exciting use of colour. (Richard Harris, Monica Vitti. 116 min.) **Academy Two**, Oxford Street. GER 5129

ROMEO AND JULIET (U). A straightforward record of Kenneth MacMillan's ballet, with Fonteyn and Nureyev. Fine costumes and settings. (Col. 126 min.) **Astoria**, Charing Cross Road. GER 5385. 3.0, 8.15. Sun: 4.30, 7.45. Ends 1 Jan

THE ROUND-UP (X). An austere and visually arresting Hungarian film, set after a popular uprising against the Hapsburgs in the 19th century, in a deserted prison camp in the middle of a Hungarian plain. (94 min.) **Academy One**, Oxford Street. GER 2981. 2.35, 4.45, 6.55, 9.20. Sun: 4.45, 6.55, 9.20

THE SOUND OF MUSIC (U). Hosts of children and singing nuns. Christopher Plummer is the somewhat authoritarian father of the brood and Julie Andrews another wholesome governess. (Col. Todd-AO. 170 min.) **Dominion**, Tottenham Court Road. MUS 2176. 2.30, 8.0. Sun: 4.30, 8.0

THE VENETIAN AFFAIR (A). Taut, if confused, thriller about a newspaper photographer drawn into international espionage. (Robert Vaughn, Elke Sommer. Col. 92 min.) **Ritz**, Leicester Square. GER 1234

THE WRONG BOX (U). Star-studded black comedy about the murderous efforts of two orphans (Peter Cook and Dudley Moore) to ensure that their uncle (Ralph Richardson) is the last surviving member in a mammoth lottery. (John Mills, Michael Caine, anette Newman, Peter Sellers. Col. 110 min.) **Columbia**, Shaftesbury Avenue. REG 5414

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FROM JANUARY 3rd
JULIE ANDREWS
MAX VON SYDOW
RICHARD HARRIS
"HAWAII" (A)

GENERAL RELEASE

* Sunday programmes differ
† Check with cinema

DISTRICT DIRECTORY

Baker Street Classic. 19, 28, 33.
Balham Ritz. 41.
Barnet Essoldo. 45.
Bayswater ABC. 48.
Belmont Essoldo. 15, 24.
Brixton Classic. 21, 40.
***Camberwell Grand.** 40.
†**Charing X Road Jacey-Tatler.** 22.
Chelsea Classic. 20, 31, 32.
Chelsea Essoldo. 2, 50.
Croydon Classic. 14, 19.
***Dalston Classic.** 20, 46.
†**Drayton Gardens Paris-Pullman.** 5.
Ealing Walpole. 47.
Edgware Road ABC. 54.
Edgware Road Gala-Royal. 12.
Finchley Rex. 17.
Finsbury Park Astoria. 47.
Fulham Road ABC. 54.
Golders Green Ionic. 12.
Hackney Essoldo. 13, 47.
Hammersmith Broadway. 47.
Hampstead Classic. 34.
Hampstead Everyman. 23, 36.
Harringay Curzon. 38.
Harrow Road Prince of Wales. 1.
Hayes Essoldo. 24.
Hendon Gaumont. 50.
Highams Park Royal. 4, 27.
Kilburn Classic. 11, 53.
Kilburn Grange. 47.
Kingston Odeon. 47.
Notting Hill Classic. 29, 37.
Oxford Street Cinephone. 6.
Piccadilly Circus Classic. 2.
Piccadilly Jacey. 25.
Praed Street Classic. 3, 39.
Putney Globe. 26, 41.
Queensbury Essoldo. 4, 50.
Raynes Park Rialto. 7, 44.
Richmond Gaumont. 35.
South Harrow Odeon. 47.
Southfields Plaza. 2, 45.
Stockwell Classic. 39, 52.
Stoke Newington Coliseum. 10, 43.
Thornton Heath Granada. 50.
Tooting Astoria. 18.
***Tooting Classic.** 16, 30.
Tottenham Palace. 47.
Totten Court Road Berkeley. 45.
***Victoria Biograph.** 8, 51.
Victoria Cameo. 9.
Wandsworth Road Granada. 42.
Waterloo Station Classic. 15, 20.
Watford Odeon. 49.
Westbourne Grove International Film Theatre. 12.

RANK RELEASE NORTH

From Fri: GEORGY GIRL (X). A gay, voguishly directed piece about a plump, unattractive young girl who shares a flat with promiscuous friend and becomes embroiled in her problems as well as her own. Lynn Redgrave gives a touching, sympathetic performance. (James Mason, Alan Bates – *above*. Dir: Silvio Narizzano. 99 min.) With: **Rage** (X). Ends Th 15 Dec

RANK RELEASE SOUTH

From Fri: SOUTH-WEST TO SONORA (A). Russell Metty, colour cameraman on *The War Lord*, scores again in this very fine Western which has Marlon Brando – *above* – as a buffalo hunter who beards Mexican outlaws in their lair to regain his treasured Appaloosa stallion. (Anjanette Comer. Dir: Sidney J Furie. Col. 98 min.) With: **The Young Warriors** (A) Ends Th 15 Dec

ABC RELEASE NORTH

From Fri: THE WITCHES (X). Joan Fontaine – *above* – plays a missionary teacher who encounters a voodoo cult in Africa. Returning to England she finds that her own Cornish village is a nest of demonology. Efficiently nasty, but too pretentious. (Kay Walsh, Alec McCowen, Gwen Ffrangcon-Davies. Dir: Cyril Frankel. Col. 91 min.) With: **Death Is A Woman** (X). Ends Th 15 Dec

ABC RELEASE SOUTH

From Fri: SEVEN WOMEN (X). A notable departure from formula for director John Ford. Members of a mission in north China in 1935 are submitted to barbarities at the hands of Mongolian war-bands. Shown at the London Film Festival. (Anne Bancroft, Flora Robson – *above* – Sue Lyon, Eddie Albert, Margaret Leighton. Col. 86 min.) With: **The Love Cage** (X). Ends Th 15 Dec

ADVENTURE

1 **The Mongols** (U). Jack Palance. Fri, seven days: Harrow Road Prince of Wales

COMEDIES

2 **Alfie** (X). Michael Caine. Piccadilly Circus Classic. Sun, seven days: Chelsea Essoldo. Sun, six days (not Tues): Southfields Plaza
3 **The Apartment** (A). Jack Lemmon, Shirley MacLaine. Until Sat: Praed Street Classic
4 **Battle of the Sexes** (U). Peter Sellers. Until Sat: Highams Park Regal. Sun, six days (not Mon): Queesbury Essoldo
5 **La Bourse et la Vie** (U). Fernandel. Drayton Gardens Paris-Pullman. With: Unexpected (X)
6 **Crazy Paradise** (X). Lotte Tarp. Oxford Street Cinephone
7 **Do Not Disturb** (A). Doris Day, Rod Taylor. Until Sat: Raynes Park Rialto
8 **Dr G and the Bikini Machine** (U). Vincent Price. Mon, three days: Victoria Biograph
9 **The Great Race** (U). Tony Curtis, Jack Lemmon. Thurs, seven days: Victoria Cameo
10 **Heavens Above!** (A). Peter Sellers. Sun, seven days: Stoke Newington Coliseum. With: Wrong Arm of the Law (U)
11 **The Knack** (X). Rita Tushingham. Sun, seven days: Kilburn Classic
12 **Morgan, a Suitable Case for Treatment** (A). Vanessa Redgrave, David Warner. Edgware Road Gala-Royal. Until Sat: Golders Green Ionic, Westbourne Grove International Film Theatre

DOCUMENTARY

13 **Goal! World Cup 1966** (U). Until Sat: Hackney Essoldo
14 **Secret Paris** (X). Until Sat: Croydon Classic. With: Do You Like Women? (X)
15 **The War Game** (X). Until Sat: Belmont Essoldo, Waterloo Station Classic. With: Four in the Morning (X)

DRAMA

16 **The Cardinal** (A). Tom Tryon. Until Sat: Tooting Classic
17 **Citizen Kane** (A). Orson Welles. Fri, seven days: Finchley Rex
18 **Diary of a Chambermaid** (X). Jeanne Moreau. Sun, six days (not Tues): Tooting Astoria
19 **East of Eden** (A). James Dean. Until Sat: Baker Street Classic. Sun, seven days: Croydon Classic
20 **Exodus** (A). Paul Newman. Until Sat: Chelsea Classic. Sun, seven days: Waterloo Station Classic. Mon, six days: Dalston Classic
21 **Fanny Hill** (A, London). Letitia Roman. Sun, seven days: Brixton Classic. With: Paris in the Raw (X)
22 **Gift** (X). Soren Stromberg, Sisse Reingaard. Charing Cross Road Jacey
23 **Girl With Green Eyes** (X). Peter Finch, Rita Tushingham. Mon, seven days: Hampstead Everyman
24 **The Hill** (X). Sean Connery. Fri, seven days: Hayes Essoldo. Sun, six days (not Mon): Belmont Essoldo. With: Butterfield 8 (X)
25 **The Horrible Profession** (X). Dany Robin. Piccadilly Jacey. With: Do You Like Women? (X)
26 **I Was Happy Here** (A). Sarah Miles. Mon, four days: Putney Globe
27 **The Idol** (X). Jennifer Jones. Sun, four days: Highams Park Regal. With: The Skull (X)
28 **Look Back in Anger** (X). Richard Burton. Sun, seven days: Baker Street Classic
29 **Lord of the Flies** (X). James Aubrey. Sun, seven days: Notting Hill Classic
30 **The Loudest Whisper** (X). Audrey Hepburn, Shirley MacLaine. Mon, six days: Tooting Classic. With: Nothing But the Best (A)
31 **Loving Couples** (X). Harriet Andersson. Sun, seven days: Chelsea Classic
32 **Naked Among Wolves** (A). Erwin Gaschonneck. Fri 9 Dec, 11.15 pm only: Chelsea Classic
33 **Port of Call** (X). Nine-Christine Jonsson. Fri 9 Dec, 11.15 pm only: Baker Street Classic
34 **Repulsion** (X). Catherine Deneuve. Fri, seven days: Hampstead Classic. With: Knife in the Water (X)
35 **Return to Peyton Place** (A). Carol Lynley. Fri, seven days: Richmond Gaumont. With: Purple Hills (A)
36 **The Servant** (X). Dirk Bogarde. Mon, seven days: Hampstead Everyman
37 **A Time to Live and a Time to Die** (X). Maurice Ronet. Fri 9 Dec, 11.15 pm only: Notting Hill Classic
38 **Wild in the Country** (A). Elvis Presley, Tuesday Weld. Until Sat: Harringay Curzon

HORROR

39 **Masque of the Red Death** (X). Vincent Price. Until Sat: Stockwell Classic. Sun, seven days: Praed Street Classic. With: Man With the X-Ray Eyes (X)
40 **Monster on the Campus** (X). Arthur Franz. Until Sat: Brixton Classic. Mon, three days: Camberwell Grand
41 **The Projected Man** (X). Bryant Haliday, Mary Peach. Fri, three days: Putney Globe. Fri, seven days: Balham Ritz

MUSICALS

42 **California Holiday** (U). Elvis Presley. Fri, five days (not Mon and Wed): Wandsworth Road Granada. With: The Sheepman (U)
43 **Love in Las Vegas** (U). Elvis Presley, Ann-Margret. Until Sat: Stoke Newington Coliseum
44 **Paradise, Hawaiian Style** (U). Elvis Presley. Sun, four days: Raynes Park Rialto

THRILLERS

45 **Dr No** (A). Sean Connery. Tottenham Court Road Berkeley. Until Sat: Southfields Plaza. Fri, seven days: Barnet Essoldo. With: From Russia With Love (A)
46 **League of Gentlemen** (A). Jack Hawkins, Richard Attenborough. Until Sat: Dalston Classic
47 **No Tears for a Killer** (A). Robert Webber. Fri, seven days: Ealing Walpole, Finsbury Park Astoria, Hammersmith Broadway, Kilburn Grange, Kingston Odeon, South Harrow Odeon, Tottenham Palace. Sun, six days (not Wed): Hackney Essoldo
48 **Whatever Happened to Baby Jane?** (X). Bette Davis, Joan Crawford. Fri, seven days: Bayswater ABC.
49 **Where the Bullets Fly** (A). Tom Adams. Fri, seven days: Watford Odeon

WAR

50 **Battle of the Bulge** (A). Henry Fonda. Fri, seven days: Hendon Gaumont, Thornton Heath Granada. Until Sat: Chelsea Essoldo, Queensbury Essoldo
51 **Four Days of Naples** (A). Until Sat: Victoria Biograph
52 **The Hunters** (A). Robert Mitchum. Sun, seven days: Stockwell Classic. With: Carry On Spying (A)

WESTERNS

53 **Four for Texas** (A). Frank Sinatra. Until Sat: Kilburn Classic

PRE-RELEASE

54 **Tarzan and the Valley of Gold** (U). Mike Henry. Fri, seven days: Edgware Road ABC, Fulham Road ABC. With: Brides of Fu Manchu (U)

FILMS IN FLIGHT

PAN-AM. Eastbound: Texas Across the River. **Westbound:** Wrong Box **TWA. All flights.** Until 9 Dec: Alvarez Kelly. From 10 Dec: The Wrong Box
AIR FRANCE. To New York. Until 7 Dec: Angelique. From 8 Dec: Le Gendarme de St Tropez. **To Los Angeles and Montreal.** Until 7 Dec: The Singing Nun. From 8 Dec: Angelique. **To Washington.** Until 7 Dec: Assault on a Queen. From 8 Dec: The Singing Nun

MUSIC

WHY, I ASKED THE ARTS COUNCIL, is the Government prepared to foot half the bill (with the GLC supplying the rest) for the National Theatre project on the South Bank, and yet not pay a single penny towards the sister-project, the opera house? Their reply: "Because the Government is waiting for the outcome of the Goodman-Harewood Inquiry on Ballet and Opera." The credit squeeze doesn't enter into it, apparently, although I suggest this is just stalling for the sake of stalling. I'm willing to wager that whatever the outcome of the Inquiry, the opera house will go ahead . . . pity so much time is being wasted meanwhile.

Derek Hammond Stroud (left) has proved himself to be one of our finest character-part singers ever since he made his Wells début in 1962. Before that he was in the chorus at Glyndebourne . . . today he almost specialises in lieder. On Monday, London-born Hammond Stroud will be seen as Popolani in the Sadler's Wells' revival of Offenbach's Bluebeard, *last season's opulent production by choreographer Gillian Lynne.*

The leader is the conductor's right-hand man; in certain circumstances he can even be called upon to do the conducting. Hugh Maguire has done so, with spectacular results, on numerous occasions. Maguire is now with the BBC Symphony Orchestra, and no leader is more respected by the players, as will probably be evident in the orchestra's Beethoven-Bruckner concert on 7 December at the Festival Hall.

Very few, if any, English composers can claim to have had two operas commissioned from abroad. But 66-year-old Alan Bush (below) *is the exception, and on Sunday his* The Sugar Reapers *receives its world première at the Leipzig Opera House, with a libretto by his wife, Nancy. He is now working on* The Man Who Never Died, *which has been commissioned by*

the Berlin State Opera, where it will be produced in 1968. His first two operas, Wat Tyler *(1953) and* Men of Blackmoor *(1956) were also performed in Germany. In order to have complete seclusion, Alan Bush retires to a remote country cottage in Hertfordshire, where he is at present engaged on three major works to be premièred in London next year.*

A pretty immense undertaking, no less than a concert performance of the whole of *The Trojans* by Berlioz, spread over two long evenings at the Royal Festival Hall, is to be conducted by that well-known Berlioz enthusiast, Colin Davis. The first part, *The Capture of Troy,* will be given on 13 December, followed on the 16th by *The Trojans at Carthage . . .* with intervals, a total of five and a half hours. Says Davis: "I find Berlioz the only really Shakespearian composer: I don't mean for settings of the plays, but in the epic sweep of his work. *The Trojans* is one of the great happenings in music."

Ian Woodward

CONCERTS

ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). Th 8 Dec: London Symphony Orchestra. Conductor: Leonard Bernstein. 7.30
F 9 Dec: Metropolitan Police Band Choir and "A" Division Folk Singers. With: Vera Lynn. 7.30
Sun 11 Dec: Goldsmith's Choral Union and Pro Arte Orchestra. 2.30
London Philharmonic Orchestra. Conductor: Antal Dorati. Soloist: Henryk Szeryng, violin. 7.30
T 13 Dec: London Symphony Orchestra and Chorus, Chelsea Opera Group Chorus. Conductor: Colin Davis. Soloists: Kerstin Meyer, soprano, Ronald Dowd, tenor, Raimund Herincx, baritone. 8.0

ROYAL ALBERT HALL, Kensington Gore, SW7 (KEN 6371). Sat 10 Dec: Scottish Pageantry. The pipes, drums, bugles, regimental band and dancers of 1st Battalion the Royal Highland Fusiliers. 7.30
Sun 11 Dec: Royal Philharmonic Orchestra. Conductor: Boris Brott. Soloist: Igor Oistrakh, violin. 7.30
M 12 Dec: Oxfam Carnival. 7.30
T 13 Dec: Christmas Music. London Senior Orchestra, choir of 500 voices. Conductor: Myers Foggin. 7.30

FAIRFIELD HALL, Park Lane, Croydon (CRO 9192). Sat 10 Dec: Children's Concert – Croydon Symphony Orchestra. Yehudi Menuhin, School Orchestra and Choir. Conductors: Arthur Davison, Peter Norris. 11 am

OPERA

ROYAL OPERA HOUSE, Covent Garden, WC2 (COV 1066). F 9 Dec: TOSCA, Puccini (in Italian). Conductor: Downes. Soloists: Collier, Turp, Gobbi. 7.30
W 14 Dec: LE NOZZE DI FIGARO, Mozart (in Italian). Conductor: Davis. 7.0

SADLER'S WELLS THEATRE, Rosebery Avenue, EC1 (TER 1672). Th 8 Dec: THE THIEVING MAGPIE, Rossini. Conductor: Balkwill. 7.30
F 9 Dec: MADAM BUTTERFLY, Puccini. Conductor. Faris. 7.30
Sat 10 Dec: THE VIOLINS OF SAINT-JACQUES, Williamson. Conductor: Tausky. 7.30
T 13 Dec: BLUEBEARD, Offenbach. Conductor: Barker. 7.30

BALLET

ROYAL OPERA HOUSE, Covent Garden, WC2 (COV 1066). Th 8, T 13 Dec: ONDINE, Henze/Ashton. Conductor: Young. Principals: Fonteyn, Labis. 7.30
Sat 10, M 12 Dec: ONDINE, Henze/Ashton. Conductor: Lanchbery. Principals: Nerina, Doyle

JEANETTA COCHRANE THEATRE, Southampton Row, WC1 (CHA 7040). Th 8 Dec: INTERMEDE, REALMS OF CHOICE, LAIDERETTE, DARK ELEGIES. Ballet Rambert, with Christopher Gable, Maryon Lane. 7.45
F 9, Sat 10 Dec: DIVERSITIES, NIGHT ISLAND, JUDGMENT OF PARIS, TIME BASE, LILAC GARDEN. Ballet Rambert. 7.45. Sat Mat: 2.30

ASHCROFT THEATRE, Fairfield Hall, Croydon (CRO 9291). Th 8, F 9, Sat 10 Dec: CHIAROSCURO, LAS HERMANAS, JEUX, MODS AND ROCKERS '63. Western Theatre Ballet. 7.45. Sat: 5.0, 8.0

COMMONWEALTH INSTITUTE THEATRE, High Street, Kensington, W8 (WES 1852). Sun 11 Dec: New ballets. Soloists: Carmen Mathé, Ben Stevenson. Classical Dance Group. 7.15

RECITALS

WIGMORE HALL, Wigmore Street, W1 (WEL 2141). Sat 10 Dec: John Bigg, piano. 3.0. Dilys Orpen, mezzo-soprano, Anna Berenska, piano. 7.30
Sun 11 Dec: Malcolm Binns and Alastair Graham, two pianos. 3.0
T 13 Dec: Ruth Klug Weitzner, piano. 7.30

ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). Sat 10 Dec: Amadeus String Quartet. 8.0
M 12 Dec: Artur Rubinstein, piano. 8.0

CONWAY HALL, Red Lion Square, WC1 (CHA 8032). F 9 Dec: Rosalyn Dlugin, Gilbert Biberian, guitar duettists. 7.30

JAZZ/POPULAR

JEANETTA COCHRANE THEATRE, Southampton Row. F 9 Dec: Ian Campbell Folk Four. 10.30 pm. Sat 10 Dec: Arlo Guthrie. 10.30 pm

ROYAL ALBERT HALL. F 9 Dec: The Barron Knights

MARQUEE, 90 Wardour Street. Sat 10 Dec: The Herd. Sun 11 Dec: Ted Heath and his Music. Tues 13 Dec: Eric Burdon and the Animals

SAVILLE THEATRE. Sun 11 Dec: Little Richard. 6 and 8.30 pm

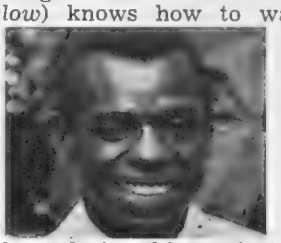
RONNIE SCOTT'S CLUB, 47 Frith Street. M 12 Dec (for one month): Ben Webster and Blossom Dearie

RICK DANE ON DISCS

Los Bravos – Going Nowhere (Decca). Unmistakably Los Bravos, bouncing through *Going Nowhere* and once again heading for the charts. Material well chosen and commercial. It has an infectious melody – zero lyrics, done with their usual high spirits and enthusiasm. Mike Koegel's vocal gets away from the Pitney influence and swings along with everything backing him.

●

Herbie Goins and the Night-Timers – The Incredible Miss Brown (Parlophone). One of these days Herbie Goins is going to have a big walloping hit – he deserves it. Currently one of the out-crowd, his band is first-rate, and gives a powerful backing to the vocal. Goins (*below*) knows how to wail



without losing his cool, but hasn't found the right commercial vehicle for his talents.

●

The Sandpipers – Louie Louie (Pye International). Handled with a simplicity that is beautiful, I would never have

BALLET

Any old Joe can attach superlatives to the type of nonsense which mostly fills the programmes of Merce Cunningham and Company (Saville Theatre, last week). High-art, an elaboration of human freedom? Piffle! If you pursue this game long enough, you could easily end up going into hysterics over two dancers scratching each other's backs with a lavatory brush while peeling a banana single-handed standing on their heads. It wouldn't be so bad if the company was talentless; but it isn't. Every, but every, dancer is a first-class soloist – Carolyn Brown, bless her, is still with us; it's just the things they're made to do that goes against the grain.

Now I've always thought Mr Cunningham the biggest con-man in the business; his first visit suggested it, last week confirmed it. Nevertheless, I hope he found the time to snatch a look at the revamped Ballet Rambert, which opened at the Cochrane Theatre last week, to see how enjoyable contemporary ballet can be without being pretentious or taking the audience for a ride.

But playing *along with* the audience, rather than *against* it, is

thought that this raver could have been done so poignantly. It has a warmth which is striking. Not just another version of *Louie Louie*, this record has enormous appeal, particularly at this time of the year. When things are all too hectic – amidst the bustle and hustle, it's like a breath of fresh air.

●

Wilson Pickett – Mustang Sally (Atlantic. *Midnight Hour* soul man Pickett sticking to his successful formula of incessant beat and intense blues vocal. Will delight all discothèque-goers, but it's not in a commercial mould to happen chartwise.

ALBUM SPOTLIGHT: The Beatles: Oldies (But Goldies) – Parlophone. Top of the shopping list of LP specials will be the Fab Four with this. Perfectly suited for festive parties, the Beatles' "solid gold" album contains *She Loves You, We Can Work It Out, Michelle, Day Tripper, Yesterday, Hard Day's Night, Eleanor Rigby* and others, from the swinging to the ballad. Not only ideal as a Christmas gift, but a collector's gem to be listened to when the Beatles have gone their several ways.

DISCOTHEQUE TEN

1 *What Becomes of the Broken-Hearted?* – Jimmy Ruffin.
2 *I'm Ready for Love* – Martha and the Vandellas.
3 *Gimme Some Loving* – Spencer Davis.
4 *Fa-Fa-Fa-Fa-Fa (Sad Song)* – Otis Redding.
5 *Holy Cow* – Lee Dorsey.
6 *Stay With Me* – Lorraine Ellison.
7 *Sunshine Superman* – Donovan.
8 *You Keep Me Hanging On* – Supremes.
9 *Reach Out, I'll be There* – Four Tops.
10 *(I Know) I'm Losing You* – Temptations.

---

the secret of one of two ballets by the Parisian choreographer, Pierre Lacotte. It's called *Intermède*, and it's so witty and carefree, with a touch of the light-hearted humour of *Czernyana* about it, that I can see it being a hit in the provinces, if just a little naïve for London. Rambert's dancers have always been rather good at this kind of thing, and here it reveals the excellent dancing of Marilyn Williams, Sandra Craig and Patricia Rianne.

What last week showed was John Chesworth as a potentially great choreographer: a real find. His first ballet, *Time Base*, with the cool tranquillity of the opening *pas de trois*, through to the brooding, blood-curdling finale, shows just that spark of originality that spells genius. All the company danced with great sincerity, with Mary Willis outstanding.

The Rambert has always been a tough little company, fighting and kicking against innumerable odds such as our more affluent touring companies never knew existed, let alone experienced. That tenacity to keep going has now been rewarded. Its new policy puts it way ahead of any other company in this country.

ian woodward

GALLERIES

"Soft Typewriter" by Claes Oldenburg, at Robert Fraser Gallery.

During the last two weeks London has at last had something worthily contemporary to look at. Claes Oldenburg's work at the Robert Fraser Gallery has given lots of people things to look at and see, think about and see again. For years his work has been familiar here by photograph and by one or two isolated items in mixed exhibitions. Even one of the best works in this show, the *Soft Wash-stand*, we saw earlier in the same gallery, but without the same particular ambience – although it was a predominantly American selection. The difference then was, I believe, that the viewer was able to look at Oldenburg sympathetically through the European end of the Surrealist tradition, in which literary identity, although playing fantasies, was where one took off from. With these Oldenburgs, literary identity is where we finish up.

Compared to the Jan Howarths shown at the gallery last year, much there was enjoyed by many who did not expect to enjoy it because they could personalise the images. We liked that kind of (cloth-made) cake, we recognised in her images our traditional grandparents.

Howarth had actually come here to study at the Slade. Oldenburg lives in a city that might be called Brobdignag NJ. His ambiences, like his objects, are material. He has, in fact, recently worked in London and commented on our city in drawings and watercolours which, unlike the comments of most Americans, tell us how to improve on our traditions.

If I call his work typically American and material, it is not a pun on the substances they are made with, but a reference to the hardness of the thought that has produced them. His objects may, in Robert Melville's memorable phrase, "stand at ease and even fall asleep," but their ideas are wideawake, and shame us into looking at ourselves all the time as we live.

keith sutton

OPENING

HELEN BRADLEY, Mercuryl, 26 Cork Street, W1. REG 7800. Primitive artist. Memories of a Lancashire childhood. 14 Dec-7 Jan. M-F 10-6, Sat 10-1

CHUGTAI, Commonwealth Institute, Kensington High Street, W8. WES 1852. Traditional Pakistan watercolours. 15 Dec-8 Jan. M-Sat 10-5.30, Th 9, Sun 2.30-6

HAMILTON, 8 St George Street, W1. HYD 3196. Hamilton Artists '66-'67. 17 Dec-14 Jan. M-F 10-6, Sat 10-1

TAMA, 65 Pimlico Road, SW1. SLO 1664. Drawings and lithographs. 15 Dec-22 Jan. M-F 10-6, Sat 10-1

C S TUNNICLIFFE, Tryon, 42 Dover Street, W1. HYD 5161. Watercolours of birds and animals. Until 17 Dec. M-F 9.30-6, Sat 9.30-1

JOHN WHIBLEY, 60 George Street, W1. WEL 5651. Winter Exhibitions. 13 Dec-28 Jan. M-F 10-5.30, Sat 10-1

CURRENT

CLAES OLDENBURG, Robert Fraser, 69 Duke Street, W1. MAY 7196. Objects. Until 31 Dec. M-F 10-6, Sat 11-1

GIMPEL FILS, 50 South Molton Street, W1. MAY 3720. Primitive Works including Cycladic, pre-Colombian, Southern Arabian, and Eskimo art. Until 21 Jan. M-F 10-5.45, Sat 10-1

HEIM GALLERY, 59 Jermyn Street, SW1. HYD 0688. Winter exhibition: major Spanish works. Until 21 Dec. M-F 10-5, Sat 10-1

KASMIN, 118 New Bond Street, W1. MAY 2821. Indian Miniatures. Until 31 Dec. M-F 10-5.30, Sat 10-1

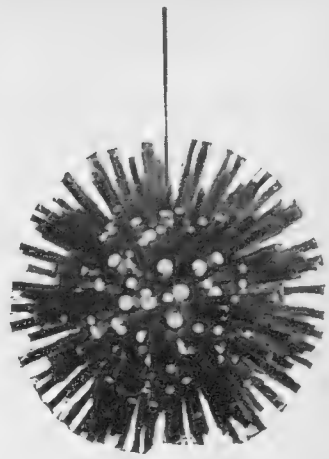
L S LOWRY, Tate, Millbank, SW1. TAT 4444. Retrospective. Until 15 Jan. M-Sat 10-5, Sun 2-6, T and Th 10-8

L S LOWRY, Crane Kalman, 178 Brompton Road, SW3. KNI 7566. Homage to L S Lowry. Until Jan. M-F 10-7, Sat 10-4

M NEWMAN LTD, 43a Duke Street, St James. WHI 6068. Ecole de Barbizon. Until 17 Dec. M-F 10-5.30, Sat 10-12.30

PICASSO, Brook Street Gallery, 24 Brook Street, W1. HYD 1550. Sixty years of graphic work. Until 27 Jan. M-F 10-6, Sat 10-1

EDWARD SMITH, Hazlitt Gallery, 4 Ryder Street, SW1. Yugoslavia 1966. Until 14 Dec. M-F 10-5.30



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THE WEEK

Three guests at the British Schools' Exploring Society Ball, at the Dorchester Hotel: Viviane Ventura, Jeremy Lloyd and Charlotte Rampling.

Sports cars raffled at £50 a ticket in aid of charity . . . Hermione Gingold switching on another slice of the swinging night life . . . the school explorers dressing up for an evening out . . . and the Americans celebrating Thanksgiving.
It was all making up The Week in *London Life.*

Below: On the menu . . . Turkey and cranberry sauce. Just two of the traditionals at this Thanksgiving Day party given by writer Tony Aspler.

Right: All smiles from Mr and Mrs W B Finley, winners of an Austin Healey Sprite for £50, in a raffle at the 21 Club in aid of the Imperial Cancer Research Fund

Left: Peeping through one of the exhibits at the Wright Hepburn Gallery: Hermione Gingold, at a party given for her after she had switched on the Christmas lights in Halkin Arcade.

Below: Lore Cowan, author of *Let's Love Fish,* chatting with Mr Malcolm Young at a pre-publication party in Grosvenor Gardens House.

Battling against the Thames in *English Rose III* – to publicise their book, *A Fighting Chance*, the story of that 92-day marathon row across the Atlantic – Capt John Ridgway and Sgt Chay Blyth of the Parachute Regiment. They were met at Tower Pier by the Mayor of Tower Hamlets.

Right: Jackpot! For Lady Norton, president of the fifth Mermaid Ball committee – held in aid of the Royal National Life-boat Institution, at the Painters' and Stainers' Hall.

Below: Miriam Karlin – remember *The Rag Trade?* – opens Joe Rose's exhibition of paintings at the Woodstock Gallery.

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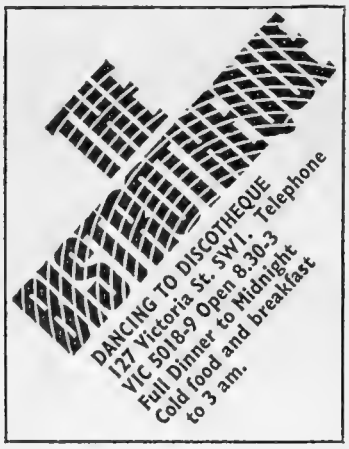

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NIGHT OUT AND BEST BARS

SPECTACULARS & CABARETS

ALLEGRO (WHI 6767), Bury Street, St James. 8.30 pm-2.30 am. Dinner about 47s 6d. Cabaret 12.30 am. From Mon: Bryan Blackburn. Dancing to three bands

ASTOR (GRO 2366 and 3181), Berkeley Square. 10 pm-4 am. Cabaret 1 am. Until Sat: Carlo Dini, Dilys Watling. Minimum food charge 25s. Two bands

THE LATIN QUARTER (GER 6001), 13 Wardour Street. 8 pm- 3 am. Floor show 9.30 pm and 12.30 am. Currently: Folie Caprice. Dinner, dance and show 55s.

PIGALLE (REG 6423), 190 Piccadilly. 7.30 pm-3.30 am. No membership or entrance fee. Floor show (until Sat: Danny Williams). Mon-Sat: dinner, dance and show 57s 6d, plus wine. Mon-Fri: supper, dance and show 30s. Two bands

POOR MILLIONAIRE (BIS 3311), 158 Bishopsgate. 7.30 pm-2.30 am. Cabaret 9.30 pm. Dinner, dance and cabaret 2 gns (Sat 2½ gns). Service charge

RICKY RENEES (COV 0735), 24/26 Russell Street. 10 pm-4 am. Cabaret 1 am, with Ricky Renée, Teddy Green, Melvyn Hayes, Maria Charles, Anne Hamilton. Extensive menu, *table d'hôte* 37s 6d. Dancing to Peter Barclay Trio. Opens 12 December

TALK OF THE TOWN (REG 5051), Hippodrome Corner, Leicester Square. Restaurant 8.15 pm-1.15 am. Revue 9.30 pm. Cabaret 11 pm. Currently: Frank Ifield. Dinner, dance and show M-F 59s 6d, Sat 65s, plus coffee and drinks

DISCOTHEQUES

BIRDLAND (WHI 1648), 4 Duke of York Street. 8 pm-1 am. Membership £1. Entrance fee. Light refreshments

BLAISE'S (KEN 6228), 121 Queen's Gate. 9 pm-2.30 am. Membership 2 gns. Entrance fee. *A la carte* from 17s 6d. Different live group every night

CLUB EUROPA (HAM 5437), 251 Finchley Road. 8 pm until late. Membership 15s. Entrance fee. Food 10s-15s. Licensed to midnight

CROMWELLIAN (KNI 7528), 3 Cromwell Road. 8 pm-2.30 am. Membership 3 gns. Entrance fee. Grills up to 12s 6d, plus drinks. Entrance fee. Live groups

DOLLY'S (GRO 5927), 57 Jermyn Street. 10.30 pm-4 am. Closed Sun. Membership 5 gns. Cover charge. Grills

DOWNSTAIRS (MAY 7777), May Fair Hotel, Berkeley Street. 10.30 pm-2.30 am. No membership. Entrance fee 10s (Sat £1), inc free snacks, sandwiches. Three bands

THE PANDA BAR (TRA 3728), 25 Ryder Street, off St James Street. 6.30 pm-3.30 am. No membership. Restaurant and bar

SAMANTHA'S (734-5425), 3 New Burlington Street. 8 pm-3 am. Membership £1. Entrance fee. Drinks at pub prices. Grills approximately 8s. Th 14 Dec: Bobby Hebb 9.30 pm

SCOTCH OF ST JAMES (TRA 6109), 13 Masons Yard, Duke Street. 10 pm-4 am. Membership 5 gns. Entrance fee for guests. Grills about £1. Resident groups. Th 14 Dec: Bobby Hebb 1 am

GAMING

LE CERCLE (GRO 5050), 5 Hamilton Place. Opens 10 pm. Membership by introduction only. Blackjack, roulette, chemin de fer, backgammon. Restaurant and bar

GEORGE RAFT'S COLONY SPORTING CLUB (MAY 1657), Berkeley Square. 1.30 pm until end of play. Membership 2 gns. American roulette, blackjack, craps, punto banco. Meals about £2, plus wine. Dinner-dancing, no cabaret

MAZURKA (GER 3547), 4 Denman Street. 9 pm until end of play. Membership 10s 6d. Blackjack, roulette and craps

NEW CASANOVA (MAY 1463), 52 Grosvenor Street. Opens 9.30 pm. Membership 2 gns. Backgammon, blackjack, roulette, chemin de fer,

THE NIGHTINGALE (GRO 1633), 28 Berkeley Square. Midday until end of play. Membership 5 gns. Kalooki and bridge. Licensed. Restaurant downstairs

PAIR OF SHOES (HYD 1801), 21 Hertford Street. Restaurant with pianist Roy Budd from 7.30 pm. Hard to get into but worth the effort. Gaming starts 10 pm. Craps, blackjack and roulette. Restaurant and bar

ROOM AT THE TOP (ILF 5588), High Road, Ilford. 3 pm until end of play. Membership 21s. Roulette, chemin de fer, blackjack, American dice. Private card room. Restaurant and bar

THE VICTORIA SPORTING CLUB (AMB 2467), 150-162 Edgware Road. 2 pm-5 am. Membership £3. Baccarat, blackjack, chemin de fer, dice, kalooki, poker, roulette. Restaurant and bar

DINNER & DANCE

BEACHCOMBER (MAY 7777), Berkeley Street. 5.30 pm- 1 am. No entrance fee to bar. Dinner, min 30s. Cocktails from 7s. Wines 21s-£3. Three bands

BOULOGNE RESTAURANT (GER 3186/3815), 27 Gerrard Street. 6 pm-3.45 am. Closed Sun. No cover charge. Three-course meal 39s 6d plus wine. Dancing from 8.30 pm-3.45 am to resident quartet. Floor show 10.15 pm and 1 am

CANDLELIGHT CLUB (GRO 5753), 3 Green Street, Grosvenor Square. M-F: 8.30 pm-4 am. Closed Sat. Sun: 8.30 pm-3.30 am. *A la carte* dinner 79s 6d, plus wine. Cover charge, service charge. Discothèque. Dancing to piano

CHINA GARDEN (GER 6500 and 8189). 6 pm-1 am. Closed Sun. *A la carte* dinner approx 30s, plus wine. Cover charge, no service charge, minimum charge 15s. Dancing to records 7.30 pm-1 am

PLAYBOY (MAY 6001), 45 Park Lane. VIP Room 7.30 pm-3.30 am. Dinner, dancing and cabaret about 3 gns. Breakfast 1.30 am. Membership 5 gns (plus 3 gns initiation)

ROYAL GARDEN HOTEL (WES 8000), Kensington High Street. Royal Roof Restaurant: Cocktails 6.30 pm. Dinner about 7.30 pm-1 am. Closed Sun. About £4, plus wine. Trio and Royal Roof Strings

THE STABLE (FRO 1203), 123 Cromwell Road. 7 pm-2.30 am. Closed Sun. Cover charge. About £3 inc. Piano 8-10.30 pm, trio 10.30 pm-2.30 am

VILLAGE CLUB (SLO 1854), 77 Lower Sloane Street. 6 pm-2 am. Closed Sun. Dinner about 30s inc. French cuisine. No cover charge. Dancing to discothèque

BARLEY MOW, 82 Duke Street, W1. These Mayfair landlords know how to make a pub appealing. Soft lights, cosy, intimate atmosphere, swift but unobtrusive service are all to be found here, for instance. And, inevitably, a collection of lovely daughters of Mayfair families looking in for something light and expensive with Daddy

PRINCESS LOUISE, 208 High Holborn, WC1. Large, rambling, friendly pub, filled with magnificent Victoriana and walls laid with beautiful cut-glass mirrors. Huge, filling sandwiches and snacks, words of cheer from the attentive staff, and an air of informal comfort about the whole place

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SIR CHRISTOPHER WREN, Paternoster Square, St Paul's Cathedral Precinct. New, modern, City pub, already renowned for lunch in the downstairs restaurant, and snacks and sandwiches in the horseshoe bar on the ground floor. Almost a must for summer tourists, now, but at this time of year, packed with City solicitors and office staff

THE CHERRY TREE, The Green, Southgate, N14. Old, three-bars pub. Really old and long lounge bar, with tables in stalls and low-hanging ceiling. First-class restaurant adjoining. Excellent service and impeccable food

CONNAUGHT TAVERN, Royal Albert Docks, E16. One huge room with big, solid wooden benches. Utilitarian surroundings, but bustle and cheer, and lusty drinking with the dockers. Worth crossing the river and making your way there for drinks with a difference

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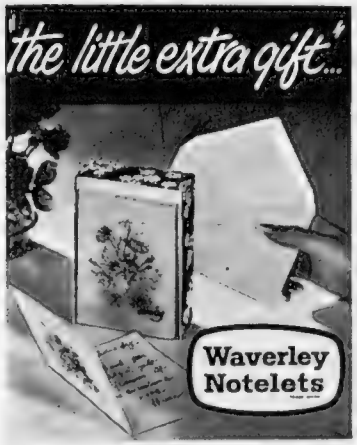

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Elm House
10-16 Elm Street
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London Letters

Ruggergirls

Having enjoyed your excellent article on *The Ruggernauts* (*London Life*, 26 November), could I add a postscript for the girls on the touchline who nobly endure cold and damp every Saturday afternoon?

In order to enjoy such an outing, be sure to wear your oldest and most unattractive clothes (elder brother's or son's cast-offs are *ideal*) because when the man in your life says "wear anything" – he means just *that*. He will become so carried away by Old Beaky's try, or some similar display of Herculean strength, that he won't bother to notice you, even if you are seductively clad in your newest Dior. Also do take a small packet of emergency rations – even a Fortnum's hamper is a great comfort – because you will *never* be fed. A sandwich of doubtful origin *may* be thrust at you at some stage in the evening after the game – but only if he has time between bellowing verses of *Dinah, Dinah, Show Us Your Leg* and downing his 13th pint of bitter. The highspot of the evening is all those gorgeous men doing a fascinating dance of tribal origin in their underpants – it makes the whole dreary day worth while. **Ann Hellyer, Holland Park, W11.**

Director Michael Winner (centre) talks over a scene in "The Jokers" with Michael Crawford (left) and Oliver Reed.

There is a reference in *London Life* (19 November) to an impending "Battle Royal" between Buckingham Palace and a film director, Mr Michael Winner. Your columnist relates his version of a story about the film *The Jokers*, and a request which was made for approval to use some newsreel shots of Prince Philip in that film. The terrible confrontation between Mr Winner and Sir Richard Colville, foreseen by the writer, has not taken place, and in fact the correspondence between the film company and Buckingham Palace has been conducted, with the utmost cordiality, by myself and Mr B Arbeid, the producer.

My objection to your columnist's article lies however in the statement that "Prince Philip, without giving any reason, refused" his consent to the shots of himself being included. If your reporter had taken the trouble to investigate his story more fully, he would have found that reasons were given to the company in a letter from myself. I hope you will take the opportunity to correct the impression of thoughtlessness and caprice which is conveyed by your columnist's account. **W. Heseltine, Assistant Press Secretary, Buckingham Palace.**

Michael Winner was given unprecedented help for The Jokers, **which was made in London. Col Sir Thomas Butler opened the Tower of London to his camera crew for the first time, and Winner also had the co-operation of the trustees of the Victoria and Albert Museum, the Westminster Police and the Stock Exchange Council. He even won permission to place fake Crown Jewels in the Old Bailey's Scales of Justice.**

Only casualty: while they were shooting a scene in Winner's flat someone knocked two holes in his most treasured possession . . . a Canaletto! The £500,000 Jokers stars Michael Crawford, Oliver Reed, Harry Andrews, Lotte Tarp and Michael Hordern. Financed by Universal, it will be released next March.

In his letter to the film company, Mr Heseltine points out that "Prince Philip makes this decision with reluctance. He feels, however, that any other decision in this instance must set a precedent not just for himself but for all members of the Royal Family. They would then have to make invidious decisions about which cases to approve and which cases to refuse. Such decisions would not always necessarily be clear-cut . . ."

Boutiques for USA

Recently I had the pleasure of entertaining in this country Kenny Strauss, vice-president of Macy's, the New York store. He came here to view my spring collection of men's wear, and is opening throughout the USA 30 Lord John boutiques within his organisation. He asked me to thank all those he met during his stay through *London Life*. **Lord John of Carnaby Street.**

Delight of the circus

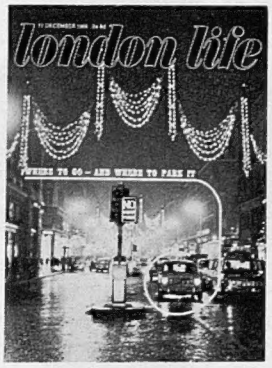
We read about local country authorities banning fairs and circuses from their towns. So when Billy Smart's Circus came to Leyton I took some children along. The delight

and surprise on their faces at seeing something they'd only seen on TV before made me think it would be a shame if kids were to miss one of the most delightful experiences of growing up. **Joe Brown, Leyton, Essex.**

Foxhunting

Your correspondent J C Basten is correct. According to two recent Opinion Polls between 60 per cent and 64 per cent of our community oppose foxhunting. When hunting any animal for amusement with a pack of hungry hounds becomes illegal in Britain, how much stronger will be our position to condemn cruelty in Spain! **Vera Sheppard, Yew Tree Lane, Solihull.**

MAKE SURE OF YOUR



NEXT WEEK

The Christmas lights of London glittering along Regent Street but the lights bring problems

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solves them

NEXT WEEK

with a map that tells you – all you need to know about a London Christmas – where to park your car – where to go when you have parked it – where the Christmas shows are (and films as well) – where the stores that stay open late are – where to get those last-minute Christmas presents (and some suggestions for them too)

NEXT WEEK

in

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PLUS PLUS PLUS PLUS pages of lively, entertaining reading packed with pictures of London's young, energetic people (what is everybody drinking, by the way?) PLUS PLUS PLUS PLUS the detailed guide to cinemas, art galleries, theatres and night-clubs; the famous *London Life* quiz implies a guide to your behaviour at the office party enjoy it all next week in

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Lord Lichfield is back – with a beard

That successful photographer, the Earl of Lichfield, set off four weeks ago to follow Alexander the Great's route to India – because his doctor told him he had overworked, and needed a rest. He has come back to London much sooner than expected, but with many photographs and the makings of a beard. Lord Lichfield and his travelling companion, Hugh Myddleton, were turned back at the Iraqi frontier because of cholera in the region. They slept in tents, lived rough, and covered 6,000 miles in their Mini-Moke.

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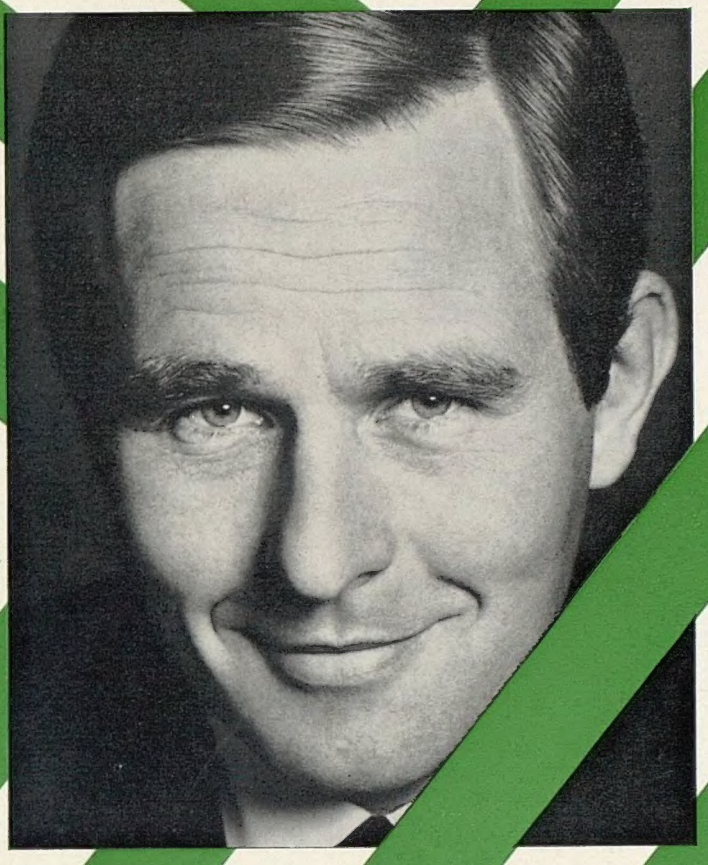

How to tell a man from a woman

Three years ago I gave my wife a Graham Greene–and Carven.
Two years ago I gave my wife four seats for the National Theatre–and Carven.
One year ago I gave my wife a George II candlestick–and Carven.
This year I shall give my wife a small Ionian Island (with one olive tree) and Carven–Ma Griffe. The big bottle. It's a light modern perfume. Young, vivacious and very tender. French, of course. I am a man. I like her to lash it on.

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Quelqu'un, quelque part, attend ce Dubonnet de vous

Someone, somewhere wants a Dubonnet from you

Christmas shopping means spending a lot of money buying ties people will never wear and talcum powder they'll never use in return for a lot of ties you'll never wear and a lot of talcum powder you'll never use. Ça ne fait rien.

Wouldn't it be simpler this year if you sent your friends a bottle of Dubonnet each? And just to show how much you think of them, add a note pointing out how terrific Dubonnet is with gin, bitter lemon or lemonade.